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NEGATION of COMPLICATED MIRRORS

GULSEN BAL

Ph D - 2010

**Central Saint Martins College of Art and Design
University of the Arts London**

**NEGATION of
COMPLICATED
MIRRORS**

An Examination of Differential Structures within
the “Production of Subject” Realised through Creative
Practice

Gulsen Bal

Thesis submitted as fulfilment of the requirements for a Doctor of Philosophy

Central Saint Martins College of Art and Design

University of the Arts London

June 2010

ABSTRACT

This research explores new methods for practice-based research in fine art (video and multi-media installation) and in curatorial practices, residing in specific readings of Deleuze.

The thesis looks into the potential presented by the mirror. Mirrors are symbolic references. Video has the capacity to be a mirror to the world; the exhibition also. Yet the mirror here is not examined as a reflection of the true ‘self’ nor is it invested in concepts of a ‘true’ mirror image of the ‘real’. Instead, the suggestion is made that a mirror pertains to an oxymoron, in which contradictory terms are combined as mirroring is recognised in terms of both “identity” and “difference”.

Along these lines, reflection on negation becomes the mode of operation and the mirror maintains the reflective experience, more specifically visual thought, in place. This is why the works made and discussed pursue how the “production of the subject” unfolds representational boundaries. It is suggested that the act of being reflected must engage new ways of thinking about multiplicity of subject-positions; what it means to ‘be’ or ‘become’ and how past experiences are manifest in the present. The analysis has been formed through an examination of the transformative potential in representations for speaking about political realities today.

To consider these issues, the thesis brings together a number of inter-related fields of creative practice and situates critical inquiry in methodologies that structure how the ‘subject’ manifests itself on screen. A “philosophy of practice”, linking curatorial activities and artistic works is developed through a series of philosophical reflections; artworks; curatorial activities and dialogues with different artists and theorists. The thesis seen as a whole examines these ‘encounters’ that facilitates a mirror’ reflection of a world “yet-to-come” through varied means for engagement which are tested in art production and theoretical and curatorial positions.

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ABBREVIATIONS

Works by Jean Baudrillard

(CES) **Baudrillard, J.** *For a Critical Economy of the Sign* (1972). Translated by C.Levin, St.Louis: Telos, 1981

(S) **Baudrillard, J.** *Simulations*. Translated by P.Foss, P.Platton, and P.Beitchman, NY: Semiotext(e), 1983

(SED) **Baudrillard, J.** *Symbolic Exchange & Death* (1976). Translated by Ian Hamilton Grant, London: Sage Publications, 1993

Works by Gilles Deleuze

(DR) **Deleuze, G.** *Difference and Repetition*. New York: Columbia University Press, 1994

(LS) **Deleuze, G.** *The Logic of Sense*. Translated by Mark Lester with Charles Stivale and edited Constantin V. Boundas,. Columbian University Press, London, 1990

Works by Felix Guattari

(C) **Guattari, F.** *Chaosmosis: An Ethicoaesthetic Paradigm*. Translated by Paul Bains and Julian Pefanis, Indiana University Press, 1995

Works in collaboration with Gilles Deleuze

(D) **Deleuze, G. and Parnet, C.** *Dialogues*. Translated by Hugh Tomlinson and Barbara Habberjam, Columbia University Press, 1977

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DEDICATION

The author wishes to dedicate this thesis to her parents; staunch supporters, inveterate slave drivers and the most hopeful people you would ever want to meet. I would not have been as likely to have made it this far without them, and my gratitude run deep rooted.

its moments: Arising and passing away...¹
(werden: Entstehen und vergehen...)

¹ Lenin, V.I., *Collected Works*, Volume 38 - Philosophical Notebooks (1895 - 1916), Lawrence & Wishart, 1980, p. 107

1. Mapping out the Conceptual Forcing

- 1.0 Introduction
- 1.1 Images Without: Deleuzian Becoming
- 1.2 Negativity and Difference
- 1.3 Difference and Unity in Deleuze
- 1.4 External to Being (Tätigkeit des Erkennens)
- 1.5 Singularities
- 1.6 Becoming
- 1.7 Conclusion

Introduction

In this practice-based research project, I have explored how the relations between copy/model; sameness/difference could operate in video and installation work. My initial research focused on how to think through the contradictory terms of representation in ideas of simulacra from Baudrillard and semiotics and then reconceptualise its structural order in a reading based on Deleuze. From an examination of different relations within conceptual modes of representation, I attempted to address a number of inter-related fields of creative practice and situate them in a critical inquiry about the cultural politics of difference, with a specific focus on identity in terms of dislocation/displacement in the Balkans and in Turkey. I have tried to develop a “philosophy of practice” through which a mirror reflection of a world “yet-to-come” would become visible in art through varied means of engagement. This chapter provides an examination of what designates the recurrence of both situational representation and identity in the relations between copy/model; real/virtual; unity/difference. These ideas were the starting points of my practice.

Most discussions of the image and its copy used in theories of simulacra start with Plato, where a copy can stand on its own as a copy without a model and as a copy of what already exists in reality. The Platonic question of the simulacrum subsequently arises: when is the simulacrum a copy of a copy and when does a copy obtain a new relation to its model?

The terms copy and model maintain the world of representation and reproduction. However, a simulacrum undermines the very distinction between copy and model.¹ A copy is defined by the presence or absence of essential relations of resemblance to a model. The simulacrum, by contrast, bears only an external and deceptive resemblance to an assumed model. The process of its production, its inner dynamism, is entirely different from that of its assumed model; its resemblance to it is merely a surface effect, an illusion.² The simulacrum affirms its own difference, as it is a differentiation.

Deleuze's project is inherently rooted in the provocative impact of an encounter, in which art communicates through "signs" capable of arousing the pure power of thought and of generating a structural methodology.³ Yet this seeming contradiction in which the sign creates thought and method is situated at the heart of the problem of representation as a concept and as a practice and makes problematic where an understanding of where the real resides. This is also where the common sense relation between a sign and what it is supposed to represent becomes trivial. This logical impossibility is more than a metaphor indicating the superficial referentiality between copies and the primacy of an original.

¹ Deleuze, G. "Plato and the Simulacrum" in *October*, no: 27 – Winter 1983, translated by R. Krauss, pp. 52-53

² *ibid*, pp. 48-49

³ Deleuze, G. *Proust and Sign*. Translated by Richard Howard, University of Minnesota Press, 2004, pp. 105 -106

My work began by considering, first, how a representation might operate as a sign, how a digital image might operate in relation to a copy and how a mirror might interfere in representation representing neither copy nor model. The reflection of this acknowledges the “regime of the One, the self-same, the imaginary play of mirrors and doubles, the structure of binary pairs in which what is different can be understood only as a variation or negation of identity.”⁴

The mirror was a point in which the difference between copy and model or image and reality could be seen. What exactly does mirror self-recognition imply? What, then, in this case, is left once the mirror breaks? This is why I did not seek to elaborate a psychoanalytical intervention of cultural norms in which the mirror is our first encounter with a self projected back to us as image as in a Lacanian reading. For Lacan, the “otherness” of the image that the subject assumes in the mirror stage creates a negative dimension in the subject’s existence. He formulates this negative position because we know of no “other” to relate to.

In this instance, the term “simulacra” best captures the way the active force of difference that substantiates identity in favour of continuous becoming exists in the philosophical construct of the actual/real. This is where “the power of simulacra is such that they essentially implicate at once the object = x in the unconscious, the word = x in language, and the action = x in history. Simulacra are those systems in which different relates to different by means of difference itself.”⁵

Identity emerges and re-emerges in representation only within and through differences, from a transformation where “difference in itself appears to exclude any

⁴ Grosz, Elizabeth. “A Thousand Tiny Sexes: Feminism and Rhizomatics” in *Gilles Deleuze and the Theater of Philosophy*, ed. Constantin V. Boundas and Dorothea Olkowski, New York: Routledge Press, 1994, p. 192

⁵ *DR*, p. 299

relation between different and different which allow it to be thought. It seems that it can become thinkable only when tamed – in other words, when subject to the four iron collars of representation: identity in the concept, opposition in the predicate, analogy in judgement and resemblance in perception. [...] these are the four roots of the principle of reason: the identity of concept...”⁶

These four aspects, which merge to form a fourfold root of representation, are modes that subordinate difference but in fact reveal the lack of representational concepts. Thus, “difference” has a diversifying, as well as a unifying, power on our understanding of reality.

The orientation of this thesis is where I tried to apply a critical sensitivity to these ideas of identity, repetition and difference in art production and theoretical and curatorial positions.

An example of this is the floor installation *There*⁷ (see detailed information on the work in Appendix A, p. 151), which examines the emergence of a realm of “image reality” where reason is confused with reality and logic with life. The inversion takes place because subject/object relations are changed and domination of a subject by the object is removed. The floor installation *There* is an effort to underline the difficulty of addressing the truthfulness of the real as in “mirrors in images: images in mirrors”.

⁶ *ibid.* p. 262

⁷ Exhibited in *In Image We Trust*, AKM, Istanbul (2001) and *Dialogues Méditerranéens*, Eté Culturel 2007, Saint Tropez (2007). Reviewed: “Dialogues Méditerranéens” by Fabrice Bousteau in *Beaux Arts* (monthly art and culture magazine), Paris, June 2007, p. 5; “Ville du string” by Emmanuelle Lequeux in *Le Monde*, Paris, 29 Aug. 07, p.18

In my site-specific installation ?⁸ I explored how even if an infinite number of representations of an object are produced (see detailed information of the work in Appendix A, p. 152 and also see Appendix B, p. 168, 174), they all come together at the point in which the identity of the object is at stake, mirroring its transformation at the centre of the circle of representation.⁹ This idea of exploring the effects of multiple repeated images is also present in the multi-media installation *Transparency of Stained Mirrors*¹⁰ (see detailed information of the work in Appendix A, pp. 153-154 and also see Appendix B, pp. 168, 174-175).

Most of my work attempts this exploration through the speculation on the projective transference that takes place when the return of the object insists on being seen within the work and this produces a certain tension between image and reality. The viewer as the subject in my work *Surveillance and Self-Agency*¹¹ (see detailed information of the work in Appendix A, pp. 156-157), for example, is introduced into this particular installation in such a way that inter-subjectivity is visible as being not just a function of the imaginary and the symbolic, but also of the real. The object is not present as such but functions as a “vanishing point”. This involves a transgressive excess within

⁸ Exhibited in “*What If?*” *reflection on choice*, 333 Kifisias Avenue, Athens (2001). Reviewed: “What If? – Stories from a Deserted House in Kifisia” in *Epennitis* (weekly newspaper), Athens, 25 Sep. 2001, p. 22; “Conflict of Private and Public Life – An artist-run group project in an old abandoned house put forward new ways of looking at art, cultural diversity” in *Herald Tribune & Kathimerini* (daily newspaper), Athens, 1 Oct. 2001, p. 13; “London Calling” in *Athinorama* (monthly art magazine), Athens, Oct. 2001, p. 78; “What If? – reflection on choice” in *Skala* (monthly art magazine), Istanbul, Nov. 2001, p. 68. Broadcast: *ANTI TV* (Greek TV Channel), Athens, News, 23 Sep. 2001

⁹ *DR*, p. 55-6

¹⁰ Exhibited in “*What If?*” *in residence, in transit*, 84 Teesdale St., Bethnal Green, London (2001). Reviewed: “What If? – when a contemporary art exhibition being talked of ...” by Ferhat Özgür in *Skala* (monthly art magazine), Istanbul, Oct. 2001, p. 92. Broadcast: “Turkish Artist Living in London” by A. Duffrene, *BBC World Service*, London, 15 Feb. 2001

¹¹ Exhibited in *London Biennale 2002*, Gallery 291, London (2002). Reviewed: “Surveillance and Self-Agency: Eyeing the Other” by Ian Padgett in *Sanat Dünyamız* (quarterly art magazine), Istanbul, Nov. 2002, p. 98

the medium used: CCTV footage. Additionally, the status of ambiguities and fluctuation as part real, part imaginary further confuses what an emergence of a realm of “image reality” creates and how surveillance redefines our understanding of reality in its mediatization. Thus the number of interventions with the “flood of images” invariably slips away into other kinds of motion and these are linked to the “act or rather the apparatus of seeing” instead.

The idea that an uninvolved observer exists for the work remains a constructed compound, because the work itself inverts this because it produces a closed circuit. In other words, within the self-contained situation presented by the work, there is a doubling of subjective identifications with images of one’s self but these are known only within the power reversal which operates in this situation.

In the specific writings of Baudrillard, especially those from 1972 to the present, he problematised the contradictory terms of representation within the structural order of signs, emphasising those which have little relationship to an external “reality” and where “reality” no longer seems to have any meaning. The “real is that of which it is possible to give an equivalent production” but in his formulation “the real” is rendered obsolescent by the actual transformation of the simulacrum.¹²

When I began the project in 2001, I started exploring the simulacrum through Baudrillard’s writing and I discussed this in the article ‘Repeated Images in the Metaphysics of Copy’¹³ (summary given in Appendix C, p. 192) and I also discussed this in one of the research seminars.¹⁴ Baudrillard’s early evolving critical approach was about the essential paradox of representation, which is that the copy cannot get

¹² S, p. 15

¹³ Bal, G. “Repeated Images in the Metaphysics of Copy” in *Us* (quarterly magazine on art, culture, politics and media), Istanbul, Spring 2001, p. 82

¹⁴ Bal, G. “Paradox of the Sign”, research seminar at Central Saint Martins College of Art & Design, London, April 2001

too close to the original without the thing it refers to. According to him, simulation is the substitution for the real or signs of the real¹⁵ that no longer represent or refer to an external model. They stand for nothing but themselves and refer only to other signs. In this context, “the ‘real’ table does not exist . . . if it exists, this is because it has already been designated, abstracted and rationalised by separation which establishes it in this equivalence to itself.”¹⁶

However, the simulacrum cannot adequately be discussed in terms of copy and model. The reality of the model, therefore, is a question that needs further clarification, but Baudrillard avoids the question of whether simulation replaces a real that did indeed exist, or if simulation is all there has ever been,¹⁷ i.e. a process that produces the real, or is, just as it should be, more real than the real. Every simulation takes as its point of departure a level of intensity as real entities at the point of actualisation, as I argued in my paper for the conference *Engaging Baudrillard*.¹⁸ But these real entities in fact make simulacra visible, turning the system’s logic back on itself by duplicating simulation where the “mirrors make the real false.”¹⁹

As I discussed in the article ‘You Can Never Come Out Of There – mirrors, duplications, reflections/refractions’²⁰ (summary given in Appendix C, p. 193), it is this configuration in the form of a problematic between “real” and “its image” that forms one side of a dichotomy in which the “normative” elements of thought in their

¹⁵ *S*, p. 4

¹⁶ *CES*, p. 155

¹⁷ Baudrillard, J. *In the Shadow of the Silent Majorities*, translated by Paul Foss, Paul Patton, and John Johnston, New York: Semiotext(e), 1983, pp. 70- 83

¹⁸ Bal, G. *Engaging Baudrillard* at Swansea College of Art & Design, Sept. 2006, Swansea

¹⁹ *S*, p. 49

²⁰ Bal, G. “You Can Never Come Out Of There – mirrors, duplications, reflections/refractions...” in *Rh⁺ Sanat* (bi-monthly contemporary art magazine), 7th Issue, Istanbul, Nov. 2003, p. 74

established form operate between thought and the “stimulant” and lead to the affirmation of the active forces where “appearance no longer means the negation of the real in this world.”²¹

Baudrillard argues that it is impossible to tell the difference between form, copy, and simulacrum, “simulation is the situation created by any system of signs when it becomes sophisticated enough, autonomous enough, to abolish its own referent and to replace it with itself.”²² For Baudrillard, there is no external model any longer; instead it remains within. This creates differentiated signs which blur together.²³ “All the repressive and reductive strategies are already present in the internal logic of the sign.”²⁴

The simulacrum subsequently no longer functions referentially; rather it becomes the negation of signs. According to Baudrillard, “being in the presence of floating images that no longer bear a relation to any reality is simulation.”²⁵ He explains that this “is substitution of signs of the real for the real.”²⁶ “Signs” for him “do not represent or refer to an external model any longer,”²⁷ and further, “images become interchangeable while they tend to run together allowing a substitution for one to another.”²⁸ He concludes that “therefore objects become images and images become signs as everything is reduced to a molecular binarism.”²⁹

²¹ *NP*, p. 117

²² *S*, p. 11

²³ *ibid*, pp. 55-58, 103-115

²⁴ *DR*, p. 163

²⁵ *S*, p. 11

¹⁵ *ibid*, p. 4

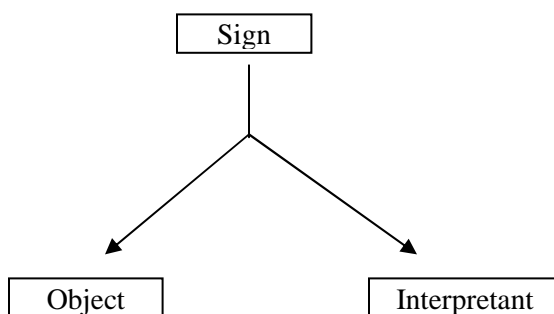
²⁷ *ibid*, pp. 145-146

²⁸ Baudrillard, J. *In the Shadow of the Silent Majorities*, pp. 35-37

²⁹ *ibid*, pp. 56-57, 134-135

This affirms the progressive disappearance of the real in the self-referentiality of the sign, which is reinserted into new chains of representation beyond their original semiotic principle of “sign=signifier/signified” to a point where Baudrillard argues that signifiers can stand alone. This suggests that signs have a life and that life is constructed within the relationship between signs and what signs represent (objects). For these reasons, I turned back to semiotics and then engaged more closely with Deleuze, because I wanted to look more closely at relations between the sign and its referent; copy or simulacra in relation to the real or the model.

A sign “stands for something called the object, by linking it to an interpretant, and an additional sign that stands for some aspect of the object. A sign thus mediates between the object and its interpretant.”³⁰ The practical applications of the relations can be described as:



In this model³¹ the interpretant is the outcome or the effect of the sign, which indicates that different signs may reference different aspects of an object, leading to the

³⁰ Cunningham, P., and Cunningham, J. “Making Words” in *The Reading Teacher, Reading Research Quarterly*, Issue 46, 1992, p. 172

³¹ The connections are described on Peircean model.

uncovering of the different quintessence of an object. In this instance the mode of production of meaning is emphasised where different orders constitute qualitative multiplicities of differential relations.

Therefore every fixed notion has in a way no other basis than the process of passing into the opposite. It is the opposition of “in-itself” and “for-itself” of object and subject which is important. All other oppositions and movements of this opposition are only appearance. They form the meaning of this other profane opposition. In this notion – which is something of a progressive notion – lies “essence”.

Hegel, in the *Doctrine of Reflection*, explains essence as a concept of something that arises from the interpretant’s reflection upon it. Hegel suggests an image does not just appear and pass away again, but instead supersedes the other.

The essence lights up in itself or is mere reflection: and therefore it is only self-relation, not as immediate but as reflected. And that reflex relation is self-identity. This identity becomes an Identity, in form only, or of the understanding, if it were held hard and fast, quite aloof from difference. Or, rather, abstraction is the imposition of this Identity of form, the transformation of something inherently concrete into this form of elementary simplicity. This may be done in two ways. Either we may neglect a part of the multiple features, which are found in the concrete thing (by what is called analysis) and select only one of them; or, neglecting their variety, we may concentrate the multiple characters into one.³²

The implication of this passage for me was that the abstract entity in itself could become “deterritorialised” and pass through an invisible internal change, which is the property of the symbolic as well as the imaginary as a unified entity. Nonetheless, the form of the resulting symbolic relationships is reinserted into new chains of invisible

³² Hegel, W. *Science of Logic*, Translated by A.V. Miller, Prometheus, 1990, Doctrine 115

change, circulating through the reciprocal action of signs. In this respect simulation/simulacra is a process that produces the real, or it takes the real beyond its principle to a point where it is produced.

Yet this does not actually suggest that simulacra are produced all along by analysable procedures of simulation, because they carry the real back to its principle of production and gave way to a new regime of simulation where the simulacrum encloses a proliferating play of differences.

This shift proposes that “the problem no longer concerns the distinction essence/appearance or model/copy. This whole distinction operates in the world of representation [...] The simulacrum is not a degraded copy, rather it contains a positive power which negates both original and copy, both model and reproduction.”³³

Deleuze draws attention to the notion of copies and models imposing on the object to the extent that they come to be considered more real than ‘the real’ itself. The copy has always a boundary established by an internal relation to a model, whereas the simulacrum looks on the other side of the copy and its dynamics may bear no relationship to the model. In this eventuality the simulacrum masks the copy of the copy in order for it to proliferate.

The copy is an image endowed with resemblance; the simulacrum is an image without resemblance [...] Doubtlessly it (simulacrum) still produces an effect of resemblance; but that is a general effect, wholly external, and produced by entirely different means from those that are at work in the model. The simulacrum is constructed around a disparity, a difference; it interiorises a dissimilitude. That is why we can no longer even define it with regard to the model at work in copies – the model of the Same from which the resemblance of the copy derives. If the simulacrum still has a model, it is

³³ *DR*, pp. 52-53

another one, a model of the Other from which follows an interiorised dissimilarity.³⁴

The process described means denying the priority of an original over the copy, of a model over the image to the power of simulacra. And it means affirming that any original is itself already a copy that has been split from its very origin and that has a life of its own. This is what distinguishes Deleuze's account of the simulacrum from Baudrillard's.

Deleuze argues that the account of the simulacrum can be "related to the different through difference." Thus "two things or two determinations are affirmed by their difference ... [in order] to affirm their difference as that which relates them to each other as different."³⁵ In this sense, differential relations between structural changes constitute their heterogeneity and relations between structures are made up of differences between differences of a different order, which produces a new paradigm. Here he presents the sign system in which differences or intensities are prior to an actualisation that stands for itself.

The question for me then became: what are the mechanisms that involve a process of giving a substance to the notions of "being" and of the "real" by means of a fundamental generative movement? How do the terms 'actual' and 'virtual' relate to the practice of being an artist using video? As Žižek suggests, ideas about "'being' and 'becoming' relate to 'actual' and 'virtual' [...] how, then are we to combine this unambiguous affirmation of the Virtual as the site of production that generates constituted reality with no less unambiguous statement that 'the virtual is produced out of the actual'?"³⁶

³⁴ Deleuze, G. *Plato and the Simulacrum*, pp. 48-49

³⁵ Callinicos, A. *Is There A Future for Marxism?* London: Macmillan, 1982, p. 89

³⁶ Žižek, S. *Organs without Bodies – Deleuze and Consequences*. Routledge: New York and London, 2004, p. 26

The key to this contradiction in terms is, of course, what Deleuze designates as the difference between the “virtual” and the “actual”. This in turn negates both the object being copied and that copy itself. Thus the real moves to the simulated real and this temporarily masks its own proliferation, in which different orders constitute qualitative multiplicities of differential relations.

If “difference” is the primary relation to a world in which there are no foundations (essences) and everything becomes simulation, does simulacra provide the means to “deny the primacy of original over copy, of model over image”³⁷?

° **Images Without: Deleuzian Becoming**

In my attempt to situate how the virtual and the actual relate to my practice as a digital video artist, Žižek’s reading of Deleuze was suggestive:

The distinction between APPEARANCE and the postmodern notion of SIMULACRUM as no longer clearly distinguishable from the Real is crucial here. The political as the domain of appearance... has nothing in common with the postmodern notion that we are entering the era of universalized simulacra in which reality itself becomes indistinguishable from its simulated double. The nostalgic longing for the authentic experience of being lost in the deluge of simulacra (detectable in Virilio), as well as the postmodern assertion of the Brave New World of universalized simulacra as the sign that we are finally getting rid of the metaphysical obsession with authentic Being (detectable in Vattimo), both miss the distinction between simulacra and appearance: what gets lost in today’s

³⁷ *DR*, p. 66

‘plague of simulations’ is not the firm, true, non-simulated Real, but appearance itself....³⁸

This is problematic in so far as if the simulacrum exists in and of itself without any reference to a model then its existence is potentially “unmediated”;³⁹ it is itself an unmediated difference. At this point one should recall Deleuze’s well-known claim that “a philosophy of difference” must be inverted: the being of simulacra is the being of difference itself; each simulacrum is its own model.

The impact of this on creative practice is significant since this indicates the conceptual form of the representation of the identical. This is what marks out difference⁴⁰ and reinforces the power relation of subject/object characteristics that serve to make symbolic differences visible. Then the question is: how is it possible to recognize the productive role of art production and theoretical and curatorial positions within any possible “identity-form”?

My project developed into challenging assumptions embedded in the fiction of the unified subject. And I made attempts to reconfigure identity and space to open up representational dichotomies emphasising dis-locations, the “in-between”, and an understanding of these phenomena which might exist through greater recognition of the contingency of space and self. This involved considering different, and where possible spontaneous, spatio-temporal mechanisms and exploring visual metaphors in order to find ways to open possibilities of multiple appearances through a multiplicity of psychical and social locations.

³⁸ Žižek, S. *The Fragile Absolute: or Why the Christian Legacy Is Worth Fighting For*. Verso Books: London, New York, 2000, p. 195

³⁹ *DR*, p. 29

⁴⁰ *ibid.* p. 79

My projects then started to involve the hidden boundaries which operate within new forms of complexity but which would allow subjectivity to remain decentralised and relational. The video, a partial element of the multimedia installation *Other mirrored*⁴¹ (see detailed information of the work in Appendix A, pp. 155-156 and also see Appendix B, pp. 178-179), consists of a single shot of a chronicle where we witness something different. This was an attempt to find a form to represent “another truth” in which the concepts of domestic comfort are unsettled through an unrelenting gaze. This is ultimately governed by a contingency – in all its heterogeneity or diversity – as it engenders itself through multiple connections. I became interested in the concept of the “inappropriate/d other” (see discussion in Chapter 2) and tried to find ways to show this inverse relationship, since one is not the “other.” The one is made visible in the other and is only there in so far as that “other” exists as an entity.

The video work *disembodied Voice*⁴² (see detailed information of the work in Appendix A, p. 158) captures the effect of the negating of the subject as a fixed entity and seeks to preserve some sense of irreducible difference. In this respect, the Deleuzian encounter does attempt to distinguish the virtual from the possible, because in the possible there is identity in the concept of the same. In the virtual, however, there is pure multiplicity in the ideas.⁴³

⁴¹ Exhibited in “*What If*”, *reflection on living across difference*, Painting & Sculpture Museum, Ankara (2003). Reviewed: “A Splendid Cultural Environment!” by Beral Madra in *Radikal* (Daily Turkish News Paper), Istanbul, 6 May 2002, p. 15; “Three Cities and One Exhibition: What If” by Kemal Erdemol in *Avrupa* (weekly newspaper), London, 8 May 2002, p. 9; “What If?”... in *Arredamento – Mimarlık Dergisi* (monthly art magazine), Istanbul, May 2002, p. 3; “What If?” reflection on living difference across... by Ferhat Özgür in *Sanat Yılığ* (Art’s Annual), Istanbul, January 2003, p. 34. Broadcast: Exhibition review with Rıza Ece at *TRT – Foreign Broadcast* (national weekly art and culture TV programme), Ankara, 8 April 2002

⁴² Exhibited in *80 m² M*, ASG, Istanbul (2003) and also shown in *Another Vacant Space*, The Lab Gallery, NYC (2004). Reviewed: “Images we are living in ...” in *Sanat Dünyamız* (A quarterly art magazine), Istanbul, Feb. 2003, p. 89

⁴³ *DR*, pp. 211-212

The multiplicities of subject positions were also introduced in the video piece *Screened Out...*⁴⁴ (see detailed information of the work in Appendix A, pp. 159-160). This deals with the space of the other within and/or without at the border of the self with regard to identifying the process of inhabitation viewed as re-articulating a slippery sense of identity and space beyond the physical presence in their reciprocal relations. The dichotomy between the two creates a space to “mirror” where this de-spatialisation and break with hierarchies is most extreme – in the field of the digital.

In these early works, I wanted to explore how the creative moment of thinking differently about copy/model and virtual/actual could establish the problematic of the research project as a whole. I then shifted to exploring how “difference” itself related to identity and the cultural politics of identity/difference; difference/sameness.

Deleuze argues that difference cannot be accepted or recognised on its own, but only with reference to self-identical objects where there is no ontological unity: “being is becoming.” There is an internal “difference” within the “different” itself, the “different” differs from itself.

A crucial strategy involves a new understanding of the notions of “difference” and “subjectivity” as a mode of production in their manifold modalities. Here the basic principles are to reveal how the Deleuzian project unfolds a certain ontological root of complex relational powers.

However, at this intersection, it is necessary to say something about the “production of subjectivity,” which multiplies (or reflects) and which unfolds new possibilities for its

⁴⁴ Exhibited in *Changing Channels*, Interdisziplinäre Kunstprojekte Ort, Berlin (2003).
Reviewed: “Modern – und wild gemixt” by Almut Schröter in *Neues Deutschland*, Berlin, 27 August 2003, p.17; “London Biennale Pollinations” in *Die Zeit*, Berlin, 29 August 2003, p.14; “Changing Channels” in *Kultura Extra*, September 2003, online

future production where nothing is the “same.” This immediately unveils their differentiation and causes it “to become the other”.

° **Negativity and Difference: “*difference of identity and difference*”**

In *Difference and Repetition* Deleuze undertakes “the search for new means of philosophical expression”⁴⁵ and introduces a theory of difference in creating a sustaining breach for critical inquiry. To the extent that it excludes a significant relating notion, which would permit drawing of an analogy between identity and/or resemblance, it is argued that subjectivity requires further clarification as something ontologically prior to representation. This will be considered in relation to the “identity” of an object.

Deleuze states that all representation of an abstract concept in the form of an instance of representation is problematic insofar as, in substance or essence, it involves the hardening qualities in this antinomy as forming the notion of identity.⁴⁶

The primacy of identity, however conceived, defines the world of representation. But modern thought is born of the failure of representation, of the loss of identities, and of the discovery of all the forces that act under the representation of the identical [...] All identities are only simulated, produced as an optical ‘effect’ by the more profound game of difference and repetition.⁴⁷

From a Deleuzian position, representation, along with identity, is only a “pseudo-movement.” In thought’s generative movement, all “representation” and “identity” are

⁴⁵ *DR*, p. xxi

⁴⁶ Deleuze occasionally refers to representational thought as the “*image of thought*”.

⁴⁷ *DR*, p. xix

enacted within an “abstract limitation.”⁴⁸ One of the difficulties in attempting to articulate an ontological movement such as the generative matrix, which actualises representation and identity, is a tendency to represent “itself” (the object) as other than what “it” really is.

This can be described as the mode of the “actual”, something generated in and through the virtual circuit which is in no sense a specific or direct relation to the primary or the fundamental matrix that generated it. However, despite statements to the contrary, how is it possible for difference to be ontologically significant when traditional forms of recognition are used in the understanding of “identity” or “sameness”? In other words, how, for Deleuze, is it possible for an object to retain its identity?

The question of how it is possible for an object to retain its identity became the focal point in my understanding the relationship between the virtual and the actual⁴⁹ in video and the installation art. If the non-representational forms bring about reciprocal relations, can the concept of “identity” be found within the account of the “virtual” and the “actual”?

Deleuze also states that difference cannot be represented completely by the “identity of a concept” if it is forced to instigate itself at the boundaries of representation. Representation affirms the particular mode of expression of a concept: identical, similar, analogous, or opposed to another concept. As a result, representation here is considered as difference, and repetition may involve objects of representation. Representation can only render difference and repetition negatively in relation to a concept of sameness.

⁴⁸ *ibid.* p. 212

⁴⁹ Deleuze argues that virtual structure or process potentiality is impotent in itself. That is, potentiality needs something external to itself, other than itself, to actualise itself. According to him, the virtual has tendencies to produce the actual within its own structure. Deleuze would further maintain that in the process of generating the actual, the virtual gives itself in such a way, where it is necessarily given as other than what it is. Thus virtual sphere precedes the actual structures that reify them as reality.

Repetition entails a relation between the “repeater” and the “repeated”, at the same time as difference entails a relation between the “differentiator” and the “differentiated.” Deleuze employs the term “differentiation” to refer to the determination of the virtual, while he also uses the term to refer to the actualisation as divergent elements.⁵⁰

As previously mentioned, the idea that the actual corresponds to the realm of representation and that the virtual corresponds to the realm of “difference” and “repetition” is significant. The virtual sphere also has a more primary signification, since Deleuze considers that both “difference” and “repetition” exist in the realm generating representable and similar. But it is precisely in respect of this generative and creative process that “difference” and “repetition” has become excluded. Deleuze also refers to two other terms that help define this relationship and process: differentiation and differenciation. Differentiation represents the structures associated with difference and repetition while differenciation is used to refer back to the process of difference manifesting and actualising itself within the sphere of the actual.

The actualisation of the virtual [...] always takes place by difference, divergence or differenciation. Actualisation breaks with resemblance as a process no less than it does with identity as a principle. Actual terms never resemble the singularities they incarnate. In this sense, actualisation or differenciation is always a genuine creation. It does not result from any limitation of a pre-existing possibility... [Difference and repetition] are thereby substituted for the identity and the resemblance of the possible, which inspires only a pseudo-movement, the false movement of realization understood as abstract limitation.⁵¹

⁵⁰ *ibid.* p. 211

⁵¹ *DR*, p.212

While “difference” and “repetition” actualise themselves, they do so without resembling themselves. To phrase it a little differently, there is a non-representational interruption between the process of “different/ciation” and the effects it necessarily creates. If this is correct, then the principle of identity, or all first principles for that matter, would simply not apply to this non-representational process. This negation looks problematic, since how can one make such a claim without presupposing a notion that affirms the principle of identity as sameness in its primary signification in terms of the importance of the copy as related to the model.

Similarly, if difference is the repetition of the unrepeatable, the same differential structure gives itself to a relative position of the “actual” in a similar way to the principles of “identity”. The argument here is twofold and apparently contradictory.

In the first case, “difference” is a function of an attainable identity; in the second case, “difference” is only the negative image of an identity. The problematic formula of “difference of identity” and “difference”⁵² constitute a pre-reflexive unity where a third unifying element manifests itself. Relating to this complex problematic set of circumstances, further questions emerge with regard to how the relations between “identity” and “difference” ought to be construed in theories that allow “identity” and “difference” to be conceived and/or understood.

The propositional dilemma Deleuze sets out in *Difference and Repetition* suggests further debate, which might clarify relationship between “identity” and “difference”, as I discussed at a conference on *The work of Gilles Deleuze*.⁵³ This reference point is crucial not only because of a theory of differentiation inspired by systems theory, but also because he argues for the “diversion of representations” that governs methodological procedures within a closed self-referential system.

⁵² Luhmann, N. *Social Systems (Soziale Systeme)*. Frankfurt/Main, 1984, p. 26

⁵³ Bal, G. *The work of Gilles Deleuze*, Greenwich University, July 2006, London

° Difference and Unity in Deleuze

Another vital question in relation to the concept of “difference” is therefore whether difference actually or philosophically possesses some sort of metaphysical priority. How could this function within the context of the Deleuzian project?

The “difference” functions “on the basis of two or three series, each series being identified by the differences between the terms which compose it.”⁵⁴ Systems should not be thought of as unities, but rather as a series, each of which is itself defined on the basis of difference.

Consequently Deleuze argues that “difference” is to be thought of as constitutive and unifying forces or principles that either preclude difference or dictate a necessary structure beyond rigid progress of the creation of concepts. The concept of difference is therefore both positive and disruptive.

In taking series as well as “singularities” as constituent forces, and in counteracting these constituent forces by inertial descriptions, it is the positive element that gives rise to singularities while at the same time rhizomic distribution forces the power of a unifying principle beneath the surface. These two characteristics tend toward an intersecting point at which the essential role of the concept of difference resists transcendence in all of its forms, becoming inert, neutral or negative. In a Deleuzian position, the realisation of difference rests with “the idea of positive distance [which] belongs to topology and the surface. It excludes all depth and all elevation, which would restore the negative and identity.”⁵⁵

⁵⁴ *ibid*, p. 154

⁵⁵ *LS*, p. 173

The question of the relationship of surfaces to their constituent series becomes pivotal and so is still to be dealt with in the condition that affirms surfaces in the Deleuzian understanding of “difference” – which can only occur when those surfaces are secondary to something lying outside them and are constituent to a series.

If difference is taken as the guiding concept, how is the complexity of difference, a new principle of transcendence to be introduced?

In effect, the essential in univocity is not that Being is said in a single and same sense, but that it is said, in a single and same sense, of all its individuating differences or intrinsic modalities [...] The essence of univocal being is to include individuating differences, whilst these differences do not have the same essence and do not change the essence of being.⁵⁶

The “univocity of being” has been valued as “an object of pure affirmation.”⁵⁷ The concept of “univocity” implies not that everything is the “same” or that there is a principle of the same underlying everything. But, for Deleuze “difference” can arise only in relationship to surfaces on the basis of an “ontological univocity” that is non-transcendable.

The “univocity of being” is in contradiction a condition that permits “difference” to escape the domination of identity. Being can express itself in the same way, because difference is no longer submitted to the prior reduction of categories; it is not distributed within a diversity that can always be perceived, as it is not organised in a conceptual hierarchy. Being is what is always said of difference; it is the “recurrence” of difference.⁵⁸

⁵⁶ *DR*, p. 36

⁵⁷ refer to *DR*, p.58, and also see pp.52-61 for a discussion on the “*univocity of being*”.

⁵⁸ refer to *DR*, pp. 35-43, 299-304 and also see *LS*, pp. 162-68

It is in this way that “difference” can be both posited and affirmed. It is posited as the result of “ontological univocity” that transcendence is denied and reciprocates surfaces and their differences. It is affirmed because those surfaces and differences are seen as no longer merely situated within a unifying transcendent source of principle.

The tension between Deleuze’s recognition of the impossibility of separating “unity” and “difference” and his temptation to privilege difference are two associated specific situations, which differentiate in relation to difference but not in relation to “difference of identity”. The first situation is the critique of representation; the second is in his positing of singularities. Each of these in turn needs to be addressed again, since they impact upon difference in its reference to identity as previously discussed.

The critique of representation is set as a limit by Deleuze’s critique of resemblance and unifying principles. According to him, in representations the recitation of the “primacy of identity” has become established where “differences” are either denied or eliminated altogether.

Representation allows the world of difference to escape... [i]nfinite representation is inseparable from a law which renders it possible: the form of the concept as an identity-form, which constitutes sometimes, the in-itself of representation (A is A), sometimes the for-itself of representation (I=I). The prefix “re-” in the word representation signifies this conceptual form of the identical which subordinates differences.⁵⁹

To posit a concept in the “conceptual field” has the function of giving primacy to difference and interrupts the necessary chiasmic relationship between unity and difference. It is positing a deception of the “univocity of being” by inverting “primacy to identity” in allowing a place for positive differences that possesses both coherence

⁵⁹ *DR*, p. 79

and normative power as I discussed in the article ‘I’ll be your Mirror’⁶⁰ (summary given in Appendix C, pp. 194-195).

By this means, both sides of “representational negation” consist of “one and many” and never reach the “multiplicities of univocity”. Subsequently, both situations have merely conceptual differences mediating the possible, but they are always ontologically single in “substance”.

However, there cannot be several substances sharing a common attribute through which they could be conceived of in relation to opposition or negation. Therefore Deleuze’s “multiplicity” must not be confused with the “representational” opposition of one and multiple. Besides, they are ontologically singular. Rhizomatically it keeps the forms open to the return of real difference. That is, it retains the forms in a state of immediate proximity with the real distinction of attributes in an ontologically single substance.

This means that the “actualisation” is not a process involving a fundamental category, but constitutes the process of defining the singular, and only “univocity” reaches the real force of singularity. Hence actualisation is not a “representational” process of the generality of the particular.

° **External to Being (Tätigkeit des Erkennens)**

Deleuze understands the formula “identity of identity” and “difference” as a univocal statement about the priority of identity over difference and not as a form that posits the capacity to act independently. He distances himself from Hegel’s analysis of

⁶⁰ Bal, G. “I’ll be your Mirror” in *Rh⁺ Sanat* (Bi-monthly Contemporary Art Magazine), 15th Issue, Istanbul, Dec. 2004, p.52

identity, which results in an “in-itself-absolute non-identity” (“an ihr selbst absolute Nicht-Identität”)⁶¹ within the constitution of identity.

It is assumed that identity can only achieve “simple sameness with itself” (“einfache Gleichheit mit sich”) when it differs from “absolute difference” (“absoluter Unterschied”). In other words, identity means more than “self-sameness” of “being” and has absolute in-determination. It is therefore dependent on difference even if it is supposed to be a difference in which it confronts itself as its own other.

Difference implicit is essential difference, the Positive and the Negative ...
That the Negative in its own nature is quite as much Positive (see next §), is implied in saying that what is opposite to another is its other.⁶²

Hegel suggests a difference that appears in a differential form – namely, negation as a process. Here, the distinguishable designations determining differentiation as opposition enter into a complex relationship. This designates how self-referentiality comes into existence.

The self-referentiality now, however, changes its position into one of a different consequential configuration. This becomes a constituent element of what is determined through sublation. The “other” of the something becomes discernible as its other, as the other within itself. If, however, negation determines itself as exclusion in reference to its other, then exclusion merges with a further exclusion.

Self-referentiality is generated without the necessity of having to presuppose the prior unity of the “self”. Despite his special attention to the nature of the negation of the negation, Hegel takes the opportunity to elucidate his conceptual procedure. The self-representation of his conduct is not constituted along the lines of an existential logic

⁶¹ Hegel, *Wissenschaft der Logik (Science of Logic)*, Logic § 41

⁶² *ibid*, Logic §119

and thus leads to the negation of the negation, and it determines further contradictions where difference constructs all determining unity and negation-less difference urges the diversity of non-representable singularities.⁶³

Deleuze reduces this intricate structure to a simple model, which he then rejects. He rejects it on the grounds that, through the polarisation in binary oppositions, it locates all differences on a single, flat, horizontal surface and consequently evens out their varying depths.⁶⁴

The contrast between the diversity of non-representable singularities, however, provides criteria for determining the linear relation between negationless differences and the dialectical relations of opposition. For only on the basis of this minimal condition can the negationless difference effectively escape a dialectical reflection, which would otherwise become integrated into its system through mediated immediacy between the two forms of “difference”.

In the theory of the determination of reflection this has to be described in such a way that it reciprocates the varied accounts in Hegel’s logic; even contradiction still appears in the guise of an asymmetrical model.

It is a fact that the contradiction between the positive and the negative is resolved by self-exclusion, but through a different logic:⁶⁵ the first is contradiction “in-itself” the second, posited contradiction.⁶⁶ In Hegel’s introduction, it is only on the surface of conceptual logic (so-called “subjective logic”) that a symmetrical relationship between reference and referent, between reflection and immediacy, is attained. Here,

⁶³ *DR*, p. 56

⁶⁴ *ibid*, p. 50

⁶⁵ *ibid*, p. 45

⁶⁶ Hegel, *Logic* § 65-66

existential logic is something and something other; reflexive self-sameness that posits itself into the concept of singularity. If this proposition is not correct then what is the concept of difference, which demands its own singularity, and what is the essence?

° Singularities

Where the concept of “univocity” meets the real forces of “singularity”, it is important to reiterate that all ideas have real difference when ontologically real differences are taken into consideration. Every rhizomic distribution is different from the other, but they are all ontologically a single substance. They circulate the undistributed “being” since they all share the same ontologically single substance. Therefore “substance” in itself is singular and by this means it has a real distinction.

This being the case it follows that both sides of representational negation consist of negative forces of “one/many” and never achieve the multiplicities of “univocity”. Consequently both sides merely have conceptual differences that mediate the possible. With “univocity” the attributes are readily distinguishable from “ontologically real differences” and are at the same time heterogeneous. These attributes are, however, always “ontologically single” in substance.

The pursuit of an understanding of the notion of “singularity” is crucial in restructuring the hierarchical transference concerning representational boundaries where the relationship of “difference” and “repetition” can be further discussed with reference to the non-representational forces. Here “difference” and “repetition” actuate a move towards non-representational thought. This leads to an order of inconsistency of differences, which impose a unity of identities.

Given two heterogeneous series, two series of difference, the precursor plays the part of the differentiator of these differences. In this manner, by virtue of its own power, it puts them into immediate relation to one another: it is the

in-itself of difference or the “differently different” – in other words, difference in the second degree, the self-different which relates different to different by itself. Because the path it traces is invisible and becomes visible only in reverse, to the extent that it is travelled over and covered by the phenomenon it induces within the system, it has no place other than that from which it is ‘missing,’ no identity other than that which it lacks: it is precisely the object=x, the one which is ‘lacking in its place’ as it lacks its own identity.⁶⁷

There is a hierarchy of forces that results in and therefore is the “object=x”. The engagement of the notions of “unity” and “identity” appears problematic as categories dictate the play of affirmations and negations and establish the legitimacy of resemblances within representation.

Deleuze’s strategy of “difference” and “repetition” and the way he applies it in his philosophical exploration of the notion of singularities is examined by the following question: what forces engender differences? He also asks, what is the constituent substance of repetition that is not reducible to difference and that cannot be confused with the apparent character of objects represented by the same concepts?

The arguments presented are a labyrinth of interwoven debates. A perspective focused on Deleuze’s manipulation of the singular might be helpful in order to separate out the analysis of these debates.

As an agency of mediation, repetition avails itself of its own self-generated simulacral illusion “which it employs in order to double its affirmation of that which differs.”⁶⁸ According to the evidence available, affirmation is capable of doubling itself only by virtue of negativity and “identity” obtained from self-referential negativity. But if

⁶⁷ *DR*, pp. 119-120

⁶⁸ *ibid*, p. 130

difference produces an illusory image of itself in order to affirm and mediate itself with itself then the referential negativity is secondary⁶⁹ and not merely a simulative theoretical account on the surface of false representational dichotomies.

The singular aspect of all these categories is the separation from the reality of the subject/object to which it refers and which establishes the disjunctive impenetrable structural constituent of substance; more precisely, the relationship of difference to itself might only be superficially relevant.

Deleuze formulates multiple strategies to discard prefigured ontology and the exteriority of difference, although “difference” has previously been regarded as being inflicted upon an established identity, which is that of a non-representational surface, and where identity goes into the negative. Consequently for Deleuze the “difference” in its own differential reality is always made up of “singularities”. Representation, he suggests, engenders this false movement.

Deleuze highlights a multiplicity formed by the virtual coexistence of the order of relations and the distribution of a singular distinct condition. For Deleuze the “one-many” distinguishing element of unity is a virtual condition where continuance is difference “in-itself” and “for-itself”. Actualisation of the unity takes the form of differentiating one from the other?

The direction of the Deleuzian argument leads towards multiplicity, or relational entities, the analyses of the dynamics of becoming. However, qualitative and quantitative multiplicities lead from virtuality to actuality, from unity to multiplicity. For Deleuze this process is another order of restraint. This strategy seeks to maintain the grounds for the transcendental in the virtual, but his process of actualisation is not a copy in the real itself, as it becomes the copy of the copy itself. The copy ultimately

⁶⁹ *ibid*, pp. 50, 205-7, 235

turns into the original, and “what matters to Deleuze is not virtual reality but ‘the reality of the virtual’.”⁷⁰

His analysis of the “difference” and “repetition” continues by introducing an additional important aspect, namely the notion of “individuation”, to reveal the passage from the virtual to the actual. Previous relations between the pre-individual states set up a disparity of at least two orders of magnitude. Therefore, according to Deleuze, a problematic field appears between orders and is a determinate force.

Individuation emerges as the act of solving the problem, which is therefore the actualisation of the potential. This is associated with “singularities.” It is still individual, just as the anti-self is, however, in accordance with Deleuze’s strategy, it removes any limits. The individual always continues to divide and change, but if this is the case how is it that “individuation properly precedes matter and form”?⁷¹

The idea of “individuation” shows the distinctive characteristic: relations between singular propositions embodied in reciprocal determination and intensities that affect the spatio-temporal actualisation of singular characteristics and their relations.

The transcendental plane for Deleuze is thus virtual rather than possible. It does not resemble the real, but allows for an actual that creates itself in differentiating itself from the differentiated virtual ground in a process of “individuation” of intensities. The importance of this progressive determination lies in the notions of the singular that depend upon their distinction.

⁷⁰ Žižek, S. *Organs without Bodies: On Deleuze and Consequences*. New York & London: Routledge, 2004, p. 3

⁷¹ *DR*, p. 38

° **Becoming**

The reference to “becoming without being” in the ontological opposition between “being” and “becoming” that underlies Deleuzian notions of the virtual is problematic. One should therefore problematise the very basic duality of “being” in contrast to “becoming” and the key to this in the difference between the “actual” and the “virtual”.

This is a further argument in its relationship to the problematic of actualisation as conceived in the actualisation of the “virtual” after its derivation from the preceding “actual”. Antinomy is introduced here, because actuality constitutes itself as something added to the principles of “real”. Every actual is then the result of the actualisation of the preceding virtual, or there is an actual that precedes the “virtual”. Put differently, the very extraction of the virtual from the real constitutes reality – actual reality is the “real” percolating through the virtual.

The distinction between the real and the possible assumes a set of predefined forms or essences that acquire physical reality because material forms resemble them. As stated by Deleuze, the distinction between the virtual and the actual, on the other hand, does not involve resemblance of any kind, and, far from constituting the essential identity of a form, ontological processes subvert identity. They now form different spheres, thereby separating resemblance from identity.

Deleuze expresses this by asking, “How does actualisation occur in things themselves? Beneath the actual qualities and extensities [of things themselves] there are spatio-temporal dynamisms. They must be surveyed in every domain, even though they are ordinarily hidden by the constituted qualities and extensities.”⁷²

⁷² *DR*, p. 222

Here Deleuze uses at least two lines of argument. The first one directly relates to his previously mentioned theory of actualisation or individuation, which are the processes of becoming that construct spontaneous “spatio-temporal dynamisms”. In addition, it may be necessary to go beyond the simple dichotomy or dynamic between the absences of a single unifying entity as opposed to its transmission formulated partly in “divergence of actualisation”.

The processes described combine to produce dialectical elements, referred to as oppositional binary formations, which emerge through creating a space of enquiry, with a characteristic that is distinctive of implosion occurring between the real and the virtual and causing blurring.

Hence, in the representation of the self, its displacement dichotomy between image and reality – the convergence of the reconstruction of the real embodied in the processes of “actualisation” and “virtualisation” – is not actual nor constant but virtual and variable.

In the arguments related to the theory of “actualisation” or “individuation” – the “processes of becoming” – Deleuze states: “It [actualisation] does not result from any limitation of a pre-existing possibility”⁷³ within the abstract limit of the transition.

Deleuze would refer to the structure of “differentiation” by proposing that both “differentiation” and “different/ciation” are caught up in the movement of “becoming”. Even though the effects of the creative process of actualisation betray their origins, they refer back to something that generated them without any false differential structures.

Beyond what has been stated, it can also be said that the elements that determine any given differential structure may also be constituted by deeper differential structural

⁷³ *ibid.* p. 212

elements. Thus the key point in trying to define the problems of identity can apparently be resolved by defining it in its relationship to the differential structures that seek to subvert perceived monolithic determinates.

However, it is also something more: it is a “rhizomic” marking”,⁷⁴ a process that rejects sign/meaning taxonomies in favour of looking at the relationship of forces. The rhizomic function of deterritorial subversion, meanwhile, is to offer a multiplicity that resists the attractions of either monolithic or homogenised orders.

What is the relationship if subject/object relations are disrupted in this process and multiplicity is neither a “subject,” nor a unity of “objects”? Similarly, what is the relationship where the “theory of multiplicity that does not refer to subject as preliminary unity” refers to “divergence of actualisation” in a space for possibilities of situational representation?

Another vital question pertinent to the development of new visual strategies is problematised in “representation” and “self-representation” within the formation of new forms of articulation. This results in the “structural order of signs in the contractual space” in its potential omnipresence through the multiple system of rhizomic presence, which creates new conjunction on the “sign-image we are (becoming)” that is subject to the practices of difference in relation to the challenge of divergence.

In the examination of how “the mirror dissimulates another truth”,⁷⁵ the consideration of the de-differentiation takes place at the instigation of the un-/differentiated “other” constructed around extending the boundaries. In this context “self” and “other” are

⁷⁴ Deleuze, G. and Guattari, F. *A Thousand Plateaus*. Translated by Brian Massumi, London: The Athlone Press, 1988, pp. 3-25

⁷⁵ Melchior-Bonniet, S. *The Mirror: A History*. Routledge: New York and London, 2002, p. 224

deployed along the axis of the possible at the play of mirrors, as the other is the structure of a possible world, sustaining the reality of the self.

“It is never the Other who is a double in the doubling process; it is a self that lives me as the double of the Other.”⁷⁶ Its logic is therefore the logic of “difference”, provided that it is assumed in its transcendental and in its empirical understanding; instead of the difference between x and y, the difference is now of x from itself.

However, according to this logic the problem is the multiple, varied and shifting references between the issues of “inappropriate/d Other” in multiplicities of difference and the emphasis upon the factual lived reality.

As a result of ontological fixed foundations of visibility and invisibility of a multiplicity, a new conjunction is established in the transition, consisting of its potential ubiquity throughout the multiple systems in which it is a nomadic presence in its reference to “rhizomic” marking.

The impact this has on creative practices is therefore far-reaching, since any form of existence takes the form of temporary materialisations serving to reveal symbolic differences. This is a step towards an ideology in its otherness or externalisation in relation to representation and self-representation. Yet the “self” is not the realisation of the possible “other”, and it finds its unity in the midst of “becoming actual” within its actualisation. It is the real that suffers from a limitation, as it cannot be without the possible; the virtual suffers from incompleteness as it seeks its completeness in its actualisation.

Is this then an indication of a shift in the paradigm of the “virtual/generative” process towards abstract multiplication, referring to the visible and invisible structures?

⁷⁶ Deleuze, G. *Empiricism and Subjectivity: An Essay on Hume's Theory of Human Nature*. Translated by with an introduction Constantin V. Boundas, New York : Columbia University Press, 1991, pp. 98-99

° Conclusion

This chapter has set out some of the important concepts in Deleuze that informed and acted as starting points for my practice. Deleuze's understanding of difference between "real" and "appearance" emerges in the self-referentiality of difference. This sets difference against itself for the reappearance and the force of appearance: "repetition". In the process of repetition, the negative is an illusion, an image of identity. Differences thus appear as differences that can only take effect in a prior sameness. The perpetual divergence of difference subsequently corresponds to a displacement within repetition where the notion of repetition also seems to become the object of a corresponding affirmation.

The Deleuzian project subsequently apparently becomes valid in that repetition not only passes through the negative but also simultaneously generates a simulational negative. Repetition permits the differential system as a fundamentally different series existing only in the property of a compound structural form that differs in the study of differential equations: that is, it permits the return only of "simulacra".

The differential structures which determine social and political conflicts in relation to appearances where the theory of difference is constrained became of great interest to me. Difference can exclude identity from its referential accounts only if it identifies itself in relation to the different. Still, this does not itself indicate an affirmation of the contrary formula of "difference of difference" and "identity" a formula that is analysed as the "in-itself determined difference" that is the "unity of identity and of its identity."⁷⁷

⁷⁷ Hegel, Logic § 47

It is precisely through the elimination of identity from the interplay between differences that identity forces its way to a position where such interplay generates sameness with itself and thus reverts to what it was attempting to distance itself from: “identity”. Therefore Deleuze recognises identity not only as the condition of the representation, but as the condition of the interplay of differences. Consequently identity becomes an effect “which disturbs the true, in-itself status of the condition.”⁷⁸

These ideas of repetition, negativity and difference in the formation of identity and simulacra were important to me. The underlying difficulty of thinking beyond representational constructs and seeking ways of reflecting differently in and through the production of art became my major concerns. In the following chapter, I outline how some different engagements in creative practice – from Central and Eastern European artists – provided me with encounters in which I could find important methodologies for contemporary art production and new curatorial positions.

⁷⁸ *DR*, p. 120

2. Ways of Identifying the Inappropriate-/d “Other”

2.0 Overview

2.1 Sein – für – Anderes? Being – for – Other? Identity and difference ... or double Contingency?

2.2 Mapping the Shifting Borders – beyond zero points...

2.3 Practice: Gržinić, Wodiczko, Ataman...

In the Threshold of the Visible: Places of Transition

2.4 Practice: Sala, Ivanoska, IRWIN...

Shifting Modalities, Developing the Negative?

2.5 The Ever-present Phantasmagorical Rupture in the Possible!

2.6 Subjects in Space...

2.7 Conclusion

Overview

This chapter explores the new ways of thinking about multiplicity of subject-positions “that begins from the critique of its present conditions (‘being’) in order to embark upon the careful construction of mechanisms of engagement (‘becoming’).”⁷⁹ It looks into several other artists’ practice, largely in the area of new media art and from the region of Central or Eastern Europe, known as the Balkans, and examines their tactical/strategic potential in relation to my interests outlined in Chapter 1. These are: How does a discussion of identity and difference relate to the discussion of representation? How can the emergence of virtual reality be defined in relation to the concepts of the image as representation and the image as procedures of simulation?

⁷⁹ O’Sullivan, Simon and Zepke, Stephen. *Deleuze and Contemporary Art*, Edinburgh University Press, 2009, p. 2

What, in the virtual/real presented by an artwork, indicates a place of possible transformation of understanding or knowledge? If Deleuze's ideas about how difference and sameness establish identity and potentially 'Otherness' are correct, can they be seen in operation in these works. And most importantly, who is the Other today?

Marina Gržinić's practice seeks to establish a mechanism for synthesising a virtual/material dualism within the phenomenon of simulacra through simulating absence, as a means of "proving or disproving" the real. Krzysztof Wodiczko's work presents a geographical and imaginative crossroads in which the cultural nomad might redefine themselves within a "self reflexive" discourse. Kutluğ Ataman's practice creates a space that establishes subjectivity as a mode of production through the axes of trans-cultural practices between new topological zones of exclusion and inclusion. Problematising what constitutes curatorial practice is also explored, for example, in Genco Gülan's *Web Biennale* initiation and some "self-organised" or "artist-initiated" projects such as *Lost Highway Expedition* (LHE).

This chapter deals with how artists and curators produce an ontology of multiple worlds in which "identity-form" can be re-evaluated beyond "I-other" dichotomy. This is intended to produce relational entities in which an interrelation takes place as "an activity of an un-framing [...] which leads to a recreation and a reinvention of the subject itself."⁸⁰

In this respect there is a further need to look into the discussions on the notions of "difference", or practices defined as forms of "difference" or "otherness" within a structure following Deleuze. A focus for these questions is provided through the concept of "the Inappropriate/d Other". This concept⁸¹ was developed by Trinh T.

⁸⁰ C, p. 131

⁸¹ Trinh, Minh-ha. "She, the Inappropriate/d Other" in *Discourse*, No 8 - Winter 1986 - 87

Minh-ha, who proposed that “we can read the term “inappropriate/d other” in both ways, as someone whom you cannot appropriate, and as someone who is inappropriate. [...] Since inappropriate(d)ness does not refer to a fixed location, but is constantly changing [...], it works differently according to the moment and the forces at work.”⁸² In looking at these artists’ works I became interested in how this idea of difference was constantly in operation and how it created a “new” space in which a subject could find its completeness in “becoming actual” in a different form of actualisation.

As Trinh T. Minh-ha explained to Marina Gržinić:

One strategical definition of “the Inappropriate/d Other” I gave in my book, in the context of gender and ethnicity, is that one always fails with at least four simultaneous gestures: that of affirming “I am like you” while persisting in one's difference; and that of insisting “I am different” while unsettling all definitions and practices of otherness arrived at. This is where inappropriate(d)ness takes form. Because when you talk about difference, there are many ways to receive it; if one simply understands it as a division between cultures, between people, between entities, one can't go very far with it. But when that difference between entities is being worked out as a difference also within, things start opening up. Inside and outside are both expanded. Within each entity, there is a vast field and within each self is a multiplicity.⁸³

As curator Francesco Bonami complains in relation to contemporary art and contemporary curation of shows about globalisation, Otherness has started to play a role in so far as:

⁸² Trinh T. Minh-ha in Conversation with Marina Gržinić: “Inappropriate/d Artificiality”, 1998. Date: 19.05.2003, refer to:
<http://arch.ced.berkeley.edu/people/faculty/bourdier/trinh/TTMHInterviews002.htm>

⁸³ *ibid.*

The same concept of “otherness” assumes the role of a new currency. [...] Otherness reaches an abstract value and a virtual dimension. Otherness is transformed into a “geographic expansion” where different visions are converging and moving. Otherness itself becomes a nomadic entity, a floating raft where contemporary culture survives the self-defeating idea of globalisation.⁸⁴

However, this notion of difference in play seems inadequate to express how a work of art internally might explore difference – as suggested by Min-ha above.

° **Sein - für - Anderes? Being - for - Other?**
identity and difference ... or double Contingency?

As discussed in Chapter 1, Deleuze shows that the simulacrum is the same structure possessed by difference in which what is different refers to what is different by means of difference.⁸⁵ In this way, the simulacrum can simulate the identical, the similar and the negative.⁸⁶ Differences appear as differences in a prior sameness. Subsequently being neither actual nor constant displaces the dichotomy between image and a reality, which when unfixed allows the emergence of “divergence of actualisation.”⁸⁷

In relation to these arguments of “actualisation” or “individuation”, which is the process of “becoming”, Deleuze posits that “[actualisation] does not result from any

⁸⁴ Bonami, Francesco. *Kula of Contemporary Visions: Rituals of Exchange in a Ring of Cultures*. Public Lectures & Conference Papers at 2nd Johannesburg Biennale 1997. Date: 7.9.2005, refer to: <http://camwood.org/abstracts.htm>

⁸⁵ *DR*, p. 277

⁸⁶ *ibid*, p. 301

⁸⁷ Deleuze, G. and Guattari, F. *A Thousand Plateaus*, p. 336

limitation of a pre-existing possibility [...] They are thereby substituted for the identity and the resemblance of the possible, which inspires only a pseudo-movement, the false movement of realization understood as abstract limitation.”⁸⁸

In his view, it is the real that suffers from a limitation, as it cannot be without the possible; the “virtual” suffers from incompleteness as it seeks its completeness in its “actualisation”. This is an indication of a shift in the paradigm of the “virtual/generative process”, which might offer the possibility of moving towards abstract multiplications referring to the in-/visible structures. Žižek provided me with a bridge to considering these issues in relation to new media art – particularly his writing on cinema and new media.

Far from belonging to the level of the actualisation, of distinct entities in order to constitute reality, the dimension of the “subject” designates the re-mergence of the virtual within the order of actuality. “Subject” names the unique space of the explosion of the virtuality within constituted reality... [S]ubject thus relates to substance exactly like Becoming versus Being: subject is the “absolute unrest of Becoming (absolute Unruhe des Werdens)... [i]n other words, the “subject” is a purely virtual entity in the strict Deleuzian sense of terms: the moment it is actualised, it changes into substance.”⁸⁹

How does this discussion of the production of subjectivity operate for an artist who works with both virtual and material things – images and objects? New media has made many claims about shifting the production of human subjectivity. The introduction of photography, film and animation are all regarded as shifting how we understand and read the world. The Tactical Media Network, hosted by the Waag⁹⁰

⁸⁸ *ibid*, p. 212

⁸⁹ Žižek, S. *Organs Without Bodies, Deleuze and Consequences*, p. 63- 64

⁹⁰ Date: 19.01.2003, refer to: http://subsol.c3.hu/subsol_2/contributors2/garcia-lovinktext.html

introduces tactical media as “in becoming and performativity involved in a continual process of creating a continuous supply of mutants and hybrids – to cross borders, connecting and re-wiring a variety of disciplines in the media that are continually appearing. Although tactical media include alternative media, in fact the term tactical disrupts and takes us beyond the rigid dichotomies”⁹¹ into the negation where a third space is created.

The key question in relation to Deleuze’s concept of “becoming” is the question of singularity in relation to the Subject’s sense of self or identity. If “becoming singular” (simulation) is affirmation, how does all of this as a Deleuzian reading of new media apply to the present cultural condition within object-strategies and/or subject-strategies relative to the creative process in the paradigm of the “virtual/generative” matrix? Further, as I brought the question at the *1st International Visual Studies Conference*:⁹² what characterises the problematic of situational/situated forms of representation towards the production of a “self reflexive” framework for subjects encountering art and in the production of artworks that challenge or speak about different subjectivities?

These are complex issues within diverse and fast-developing creative strategies, which interact through a “rhizomic” function that resists both monolithic and homogenised orders within the production of the subject. As Marina Gržinić has argued:

[W]ith new media and technology we have the possibility of an artificial interface, which is dominated by non-identity or difference. Instead of

⁹¹ Tactical Media Network, *The Society for Old and New Media*, refer to (date: 29.10.2003): http://subsol.c3.hu/subsol_2/contributors2/garcia-lovinktext.html

⁹² Bal, G. IFEMA - 1st International Visual Studies Conference, Visual Studies in the 21st Century, *Performing ‘Self’ Reflexive Discourse*, Madrid, Feb. 2004

producing a new identity, something more radical is produced: the total loss of identity.⁹³

The individuation of being in a process of events from the virtual to the actual is therefore conceived in the midst of disembodied representational boundaries. This process is pursued through a multiplicity of physical and social locations traced from the non-represented object's multiplicity of difference and the emphasis upon the factual lived reality. These are problematised by a Deleuzian account of ontological processes undergone in the process of becoming.

° Mapping the Shifting Borders beyond zero points⁹⁴ ...

In her essay *Synthesis: Retro-Avant-Garde, or, Mapping Post-Socialism in Ex-Yugoslavia*,⁹⁵ Marina Gržinić proposed the notion of “post-socialism” as a means to understand and “deconstruct the modern myth of a global world, a world without cultural, social or political specificity, a world without centres and peripheries.”⁹⁶ In order to analyse the new Europe, it must be recoded as the “East reading East”.

⁹³ Cf. Gržinić, M. “The Representation of the Body Under ‘Communism’ Return to the Body” in *Artintact 4* CD-Rom edition series, ZKM (Karlsruhe); see also *Convergence* - Journal of Research into New Media Technologies, Vol. 4, No. 2, University of Luton Press, Summer 1998, pp. 27-30

⁹⁴ An extract from this text has been published (summary given in Appendix C, p.46): Bal, G. “Mapping the Shifting Borders” in *Mute – Culture and Politics After Net*, April 2006, online. refer: http://www.metamute.org/mapping_the_shifting_borders_beyond_zero_points and also published in *New-Media Technology, Science and Politics*, edited by Marina Gržinić and Tanja Velagić, by Löcker Verlag, Vienna, p. 257 - 65

⁹⁵ A shorter version of this essay was published in the catalogue for an exhibition held under the same title at the Visconti Fine Art Kolizej Gallery, Ljubljana (1994) and also refer to (date: 11.09.2002) <http://www.ljudmila.org/nettime/zkp4/53.htm>

⁹⁶ *ibid.*

Gržinić addresses a number of current issues in her questioning of the notion of post-socialism in an enlarged European community and the regrouping of a new Europe, but her focus remains how new media art could serve to delineate the aesthetic constitution of these changing but culturally specific conditions. Her approach thus seeks to establish a mechanism for synthesis between the specific cultural conditions in Eastern Europe and Western theoretical debates. But how could culturally specific conditions in the visibility and/or invisibility of their multiplicity of psychical and social locations be read within this context?

A possible method for understanding this new situation and paradigms of specific spaces requires an act of mapping where the effects of differences or “otherness” are represented through a passage from “ideology in-itself” to “ideology for-itself”⁹⁷ relative to the subjective position of its own articulated process.⁹⁸ This allows a step away from ideology in its “otherness” or externalisation in relation to developing new media strategies that problematise “representation” and “self-representation”.

In order to facilitate a better understanding of tactical/strategic positions within creative practice relative to the specific conditions of “post-socialism”, Gržinić engages with the problematics of the “un-representable”, positing the continuous creation of new concepts in identifying the analysis of representation.

The “un-representable”, as suggested by Jameson, is integral to “cognitive mapping”⁹⁹, understood as the theoretical stance of holding a particular position in order to reaffirm the analysis of representation, but not exactly mimetic in the sense of its historical basis. In contrast to this, the problematic arises here in its immediate

⁹⁷ The term ideology is here embodied in Hegelian understanding of the axes of ideology as a complex of ideas; ideology in its externality, that is, the materiality of ideology, ideological state apparatuses, and, finally, the ideology at the centre of social reality itself. The order of contributions follows the Hegelian triad of in-itself, for-itself, in-and-for-itself.

⁹⁸ Žižek, S. *Mapping Ideology*. Verso - London & New York, 1994, p. 8

⁹⁹ Jameson, F. *Postmodernism, or the Cultural Logic of Late Capitalism*. Verso, 1991, p. 56

effects on political praxis within the realm of “the representation of the subject’s Imaginary relationship to his/her Real conditions of existence.”¹⁰⁰

Consequently, “cognitive mapping” needs to be augmented by the correlation of the empirical position of the subject with abstract conceptions of the geographic totality. If this, moreover, does not identify the point at which differences manifest themselves, then how is “cognitive mapping” characterised in its relationship to a new cultural landscape?¹⁰¹

And what kind of mechanisms can then be applied to the trans-coding of the notion of post-socialism within the context of a “virtual/generative” matrix that regulates the relationship between the “visible” and the “in-visible” and between the “representable” and the “un-representable”?

Gržinić described the cultural logic of global capitalism as an abstract collaboration within the additional abstract positioning of East and West. The process of mirroring is related to questioning whether it is possible to subvert this process and create a new locus in its relevance to a new relation in critical approach toward art practice and political activism. In the situation indicated, what kinds of changes are highlighted in current artistic practice and cultural processes, in themselves multiple and inconsistent, within both the Eastern and the Western axes?

The processual surface is all-engulfing. Therefore the objective might be to explore ways of theorising practice associated with the notion of “self” or “identity” held in binary opposition, the “other”. If difference, or “otherness”, does not define the possibilities of “sameness”, or identity, then new ways of thinking about the relations between sameness and difference, self and other are required. However, is this paradigm still relevant – and if it is not, how can one grasp the politics of the “other”

¹⁰⁰ Althusser, L. “Ideological State Apparatus” in *Lenin and Philosophy*, NY, 1972

¹⁰¹ Žižek, S. *The Cyberspace Real*. Date: 09.05.2002, refer to:
<http://www.wapol.org/news/e-texts/zizek01.htm>

and furthermore who is the “other” today? How would the in/appropriated Other function today?

° **Practice: Marina Gržinić, Krzysztof Wodiczko, Kutluğ Ataman...**

In the Threshold of the Visible: Places of Transition

Subject to a new process of specific spaces, creative practice and art productions in Eastern Europe, Gržinić’s point of departure through the examination of the binary opposition self/other is for her a “difference”. She tries to conceptualise philosophical constraints, insisting on attempting to articulate a critical difference through the notion of the “inappropriate/d Other” for the purpose of developing a specific concept for reading the former Eastern European territory. However, through this logic it is the multiple, varied and shifting references between the issues of “inappropriate/d Other” in multiplicity of difference and the emphasis upon the factual lived “reality”, traced from reality, that are problematic.

Through ontologically fixed foundations of visibility and invisibility of multiplicity of locations, a new conjunction in the transition occurs: its potential ubiquity throughout the multiple system in which it is a nomadic presence. Is this an indication of a shift in the paradigm of the “virtual/generative” process towards abstract multiplication identified in the virtual worlds?

The artists’ exploration in *The Axis of Life*,¹⁰² for example, is concerned with a tactical/strategic position towards the culturally specific conditions within a form of virtually generated community. *The Axis of Life*, by Slovenian artist Marina Gržinić in collaboration with Aina Šmid, is an artist’s exploration of dis/em-bodiment within the virtual environment. Here the user is conveyed into a virtual environment inhabited by images concerning a tactical/strategic position towards the conditions specific to a so-called Eastern post-socialist context. The user arrives at birth, love and death. A recent

¹⁰² Date: 07.11.2002, refer to: <http://www.ljudmila.org/quantum.east>

interview with Marina Gržinić reveals the pertinence of this artistic exploration in the context of this argument:

Question: In 'The Axis of Life', users meet a virtually generated imaginary community. The reconstructed digital identity is built upon the reconstructed space. And this space is in fact a void [...] The mutilated subject and the 'unknown' software generate a space where the interaction is only superficial; therefore there is no recognition of the 'other', so that recognition of the 'other' needs to be represented. If this is the case a new border emerges, doesn't it? Or could it be that what is described is a 'new' space in which the "divergence of actualisation" leads to tactical 'becoming' through a binary opposition, self/other, as Deleuze would have it?

Gržinić: First about the title: as I finished in the previous question with a statement about transforming life into bare life. What is bare life, indeed?

In Agamben's world "bare life" symbolises judgment without law in the literal sense: governed by the outlaw authority through a means of a zone of universal non-rights extended to whole populations. If we think about life from this perspective then the revocation of life in 'The Axis of Life' is consequently an ontological matter.

And about the Internet and borders: the Internet is the purest sign of this process of flexible accumulation. It started as a territory without borders, without restriction; but today formal legislative and economic regulations transform the Internet into a new territory with old mechanisms of control, distribution of power and ways of accessing it, colonising, controlling it daily, by computer corporations, banking multinational systems and the federal investigative agencies. One can say that what was secretly capitalised in the still very near past is made visible by such processes in the Internet now.

During the first phase of capitalism, the time of its doctrine of colonial and imperialist ventures with the goal of exploiting and expropriating space, the physical space, meaning land and geography, was at stake. But today it is not about territories in the classical geographical sense any more. Everything and everybody can be transformed into a new territory; and can be a territory and part of the re-territorialisation process.¹⁰³



The Axis of Life (2000)

Still image

Marina Gržinić and Aina Šmid

The subject thus touches upon the possibilities of provoking a self-reflective response as introduced in Gržinić and Šmid's collaborative work. This requests "the subject's

¹⁰³ Bal, G. "Gulsen Bal in Conversation with Marina Gržinić," an unpublished article, 22/01/2004

mirror” in its most elementary capacity for synthesis from a process that always entails transformations.¹⁰⁴

The return of the object through the speculation of the “other” permits the subject’s involvement through a projective transference to the reconstructed digital identity. This is built on the reconstructed space within its abstract multiplications and is based on ontological foundations.

Could this be described as the “divergence of actualisation” proceeding toward “tactical becoming”?

The analogy is processual, concerning intensities rather than properties of formed things, comparable degrees of “deterritorialisation” relative to a certain transformative intensity or potential. Deterritorialisation is the marking of that interval – a “rhizomic” marking that forces the creation of the structure towards destroying the grid of representation. Becoming tactile is the initial processual step in “becoming” and has a precedent in its exercise of “becoming-other”, which is analogous to the controversial priority as designated by Deleuze.

However, the deterritorial sub-/version’s rhizomic function is to offer a multiplicity that defies the totalisation of monolithic and/or homogenized orders. This is a “becoming” in the density of intensities, the multiple, a singularisation of the relationship between the “virtual” and the “actual”, and never the possible. These arguments, when added to Gržinić’s analysis, provide the missing principles that allow an objective evaluation of the condition described.

¹⁰⁴ Gržinić, M. “The Representation of the Body Under ‘Communism’ Return to the Body” in *Artintact 4* CD-Rom edition series, ZKM (Karlsruhe); see also *Convergence - Journal of Research into New Media Technologies*, Vol. 4, No. 2, University of Luton Press, Summer 1998, pp. 27-30

As previously explained, there are further significant lines of Deleuze's argument that reinforce the proposition that the shift in paradigm that influences social change is instigated by dematerialisation. One of these arguments relates to his theory of "individuation" – the "processes of becoming", involving spontaneous spatio-temporal dynamisms, a process of "divergence of actualisation".

This raises the vital question of how to develop new visual and media strategies that problematise representation and self-representation and allow the formation of new forms of articulation that facilitate reflection on post-socialism and the Eastern European condition?

Gržinić points out that "the aim of the new generation artists" in Eastern European conditions "has been to investigate the means by which a subject and the body is produced and articulated in electronic moving images. Especially, to investigate the ways of visualization of the 'so-called' absent body, object or history [...] on the grounds of what has been excluded, of the non-represented object."¹⁰⁵

Hence the production of objects gives way to "a growing multitude of image-objects"¹⁰⁶ whose immediate reality is their symbolic function as image. On the other hand, "duplication suffices to render both [the real and the copy] artificial"¹⁰⁷ within an augmented real (an idealised simulation) where "images no longer refer to a real that would be (in principle) prior to and independent of them; they penetrate, volatilise, and thereby (re)constitute that real."¹⁰⁸ This, then, does not reify the "diegetic reality" signifying it as real, but continually mutates the real into the image.

¹⁰⁵ Cf. Gržinić, M. "The Representation of the Body Under 'Communism' Return to the Body," pp. 27-30

¹⁰⁶ Debord, G. *Society of the Spectacle* (1967) Red and Black, 1983, Thesis 15

¹⁰⁷ *S*, p. 37

¹⁰⁸ Shavero, S. *The Cinematic Body*. University Of Minnesota Press, 1993, p. 138

What remains is the “virtual/generative” matrix, this encounter with the other in/of the self, which blurs its sense of self presence even after the return to the “subject.” The philosophical consequence involves a “virtual/generative” absence.

The boundary of her discourse thus far might be crossed by means of the creation of the “other”, of the autonomy in difference; the “self” becoming reclusive through an inability to deal with the mediated real, where everything becomes more real than real.

This is a foundation of virtual/material dualism within the phenomenon of simulacra through simulating absence, of proving the “real”. This concept is itself politicised through the simulation of its antithesis, where “the subject, caught in between, may liberate an unnameable potential. An ‘event’.”¹⁰⁹

However, the conclusion of this argument lies in an oscillating odyssey of a multiplicity of physical and social locations and multiple belongings. The process remains convergent when and where it becomes elusive: identifying the “inappropriate/d Other”, suggesting a symbiotic relationship to address the complex issues of this paradigm, analysing the new Europe coded in the East reading East.

This is where certain antinomy needs to be confronted, inasmuch as “we live in a cultural moment dominated by de-differentiation and at the same time in a political moment whose vital sign is difference.”¹¹⁰

“Identity of identity” and “difference” is no longer understood as the reflective opposition between identity and difference, but understood as singularity. However, “perhaps the mistake of the philosophy of difference, from Aristotle to Hegel via Leibniz, lay in confusing the concept of difference with merely conceptual difference,

¹⁰⁹ Lewis, P. *Go Between*. A Bregenzer Kunstverein publication, 2005, p. 20

¹¹⁰ Beilharz, P. *Reviewing Scott Lash’s Sociology of Postmodernism*. Thesis Eleven – Critical Theory and Historical Sociology, 1991, p. 114

in remaining content to inscribe difference within the concept in general. In reality, so long as we inscribe difference in the concept in general we have no singular Idea of difference; we remain only with a difference already mediated by representation.”¹¹¹

Problems concerning differences would then be resolved by referring to limits and oppositions. The resulting disjunctions and contradictions are, subsequently, central in explicating the politics and practices of difference. Therefore a critique needs to emerge from the production of the subject as well as cultural practice in order to analyse and elaborate the specific matrix of situational representation.

What seems to be the vital reconciling element in resolving the questions that Gržinić and Šmid raise relative to the notion of multiplicity does not imply the multiplication of the “self”, but rather that there is no “subject” to negate the substance in the virtuality of the real, thus becoming the real of the virtual.

This interweaving of contradictory forms sets out some of the important concepts concerned with the representational dichotomies underpinning the ontological opposition between “virtual reality” and the “reality of the virtual” in the discursive space of the “being” and the “real”. Yet this needs to be questioned further.

The problem is then no longer posed in terms of whole-parts (from the point of view of logical possibility) but in terms of virtual-actual (actualisation of differential relations, incarnation of singular points). At this point, the value of representation in the common sense divides into two irreducible values in [...] real without being actual, differentiated without being differentiated.¹¹²

However, Deleuze combines these tenuous threads and contradictory terms into two correlated paths by referring to the structure of differentiation in the movement of

¹¹¹ *DR*, p. 27

¹¹² *ibid*, p. 213-4

“becoming”. The ontology of becoming in the Deleuzian sense is in a state of flux or differentiation, with an active affirmation of the process that needs no reference to different identities or fixed reference points: it is a “rhizomic” marking which withstands the monolithic and/or homogenised orders in a space for possibilities in situational representation.

The representation and self-representation that allows the formation of new forms of articulation has no implication of the “self” and the “other” along the axis of the possible or the play of mirrors, because the “other” is the structure of a possible world, sustaining the reality of the self. This interpretation of the forming of “self” requires differentiation, and the resulting disjunctions are threads relating the practices of difference to a challenge of divergence. Consequently, the consideration of the de-differentiation here takes the form of the un-/differentiated “other” constructed around extending the boundaries. “It is never the Other who is a double in the doubling process; it is a self that lives me as the double of the Other.”¹¹³

As a consequence, the logic is similar to the way that the difference of x from itself is conceived rather than the difference between x and y. The notion of difference consequently shares the conventional conclusion that where difference is first as the basis of being, then identity must be conceived as a product, rather than as the ontology of difference.

A subject open to controversy arises here: how can we define the basic elements of the situational representation in art practice? Also, how is it possible today to identify representation that renders the form of the possible as “identity-form”?

¹¹³ Deleuze, G. *Empiricism and Subjectivity: An Essay on Hume’s Theory of Human Nature*, pp. 98-99

This signifies the conceptual form of the identical that subordinates differences¹¹⁴ within new spatial and temporal relationships and reinforces the hegemonic relation of subject characteristics to object characteristics.



CECUT Project – InSITE (2000)

Installation view

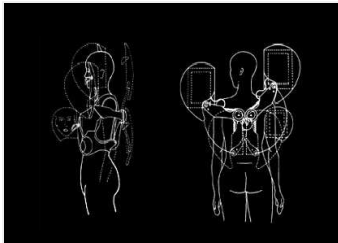
Krzysztof Wodiczko, Adam Whiton, Sung Ho Kim

An example can be seen in the work of the Polish artist Krzysztof Wodiczko who, like other migrant media tacticians, is attempting to introduce a dialogic space in the midst of the hybridity. The virtual space can now be seen in an understanding of multiplicity leading to entering into a state of the “body without organs” and confusing its own temporal structure. Above all, the “body without organs” forms part of his denunciation of the hierarchical distribution within an organised unity, which is expressed in transcendent principles.

¹¹⁴ DR, p. 79

He presents a new form of space within which “becoming” centre-less is linked to the world by moving across the augmented reality and virtual space initiated by “rhizomic” markings. This takes place within the limits fixed by spatio-temporal dynamisms.

The *CECUT Project*, an artistic investigation of urban space in San Diego, United States, and Mexico (part of *InSITE2000*) deals with the materiality of augmented space in the entangled nexus of simulacra while introducing a traditional aspect of fine-art practice.



He brings in tactical media strategies by submerging the real self through digital/virtual encounters in a multitude of mediated interactions multiplied in deterritorialisation. *Dis-Armor* and *Dis-Armor 2* (2003) are developed as a means of mitigating the rigid dichotomies as one that repudiates its mediation. This is designed using a computer, LCD screens, a speaker, amplifier and microphone, augmented speech-recognition software and video cameras; a false sense of security

Dis-Armor Project (2003)
Installation view
Krzysztof Wodiczko, Adam Whiton, Sung Ho Kim, Jurek Stypulkowski

provided by absorbing interactions.

Here it seems, there is a need to re-think the heterogeneity in the production of a Subject's identity and how machines operate to do this in the light of the virtual that appears to be derived from the digital encounters.

Wodiczko devises objects that may directly require the cultural nomad to redefine strategies of subjectivity within the realm of "self-reflexive" discourse. Moving beyond the physical body, he sees the body as a post-human "cyborg", a term that signifies a process in the construction of new technological subjectivities.

Žižek states that it requires an effort, "to perceive how the reference to cyberspace can provide an additional impetus to this ideology of aesthetic self-creation: Cyberspace delivers one from the vestiges of biological constraints and elevates one's capacity to construct freely one's Self, to let oneself go to a multitude of shifting identities" which reside in the retreat of the "subject of enunciation."¹¹⁵

Another relevant example is Stelarc's robotic work on prosthetic and VR technology, which enacts a similar complex system in which the body is re-situated as oscillating somewhere between "virtual" and "actual".

In Stelarc's case, the body's engagement with the multiplicity of the virtual is in immediate interaction with technologies. Brian Massumi has discussed the body's engagement in reference to Stelarc's work saying it "limits itself to [...] indeterminate transmission"¹¹⁶ and converts the impossible into reality by allowing its productive force to exist in itself.

Rather than a matrix of universalised phenomenological experience, however, Donna Haraway considers that "the machine is not an it to be animated, worshipped, and

¹¹⁵ Žižek, S. "Cyberspace, or, how to traverse the fantasy in the age of the retreat of the big other" in: *Public Culture*, 10. 1998, pp. 483-513

¹¹⁶ Massumi, B. *Stelarc*. Edited by Marquard Smith, MIT, 2005, p. 31

dominated”; in fact “the machine is us, our processes, an aspect of our embodiment – [a] cybernetic organism, a hybrid of machine and organism.”¹¹⁷

She proposes the “cyborg” as an image both of our “social” and of our “bodily reality”, where boundaries and border relations are particularly important in their breakdown. The border is placed in the discursive realm of the de-coding of “divergence of actualisation”, which offers a multiplicity of representations.

As an alternative to the omnipresence of the subject, Haraway suggests the cyborg as “a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction.”¹¹⁸ As the cyborg confuses these boundaries, it becomes a desirable metaphor for a subjectivity that is “multiple, without clear boundary, frayed, insubstantial.”¹¹⁹ Hence, the “virtual” is the realm of shifting complexity, but a complexity that is constantly actualising itself in relation to “the intensity of difference in itself and for itself.”¹²⁰

Nonetheless, Haraway describes a “virtual/generative” matrix that depends upon the multiple interfaces in which the boundaries of a transgressive realm ruled by an indeterminate situation where the “real” and the “virtual” implode.

[Yet] a colliding connection of the virtual and the real [as] something in-between emerging from a process of negotiation. The ‘in-between’ refers to two fundamentally different notions of space whose only intersection is

¹¹⁷ Haraway, D. “A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century” in *Simians, Cyborgs and Women: The Reinvention of Nature*, New York; Routledge, 1991, p. 149

¹¹⁸ Haraway, D. *Cyborg Manifesto*. p. 161

¹¹⁹ *ibid.* p. 161

¹²⁰ Haraway, D. *The Promises of Monsters: A Regenerative Politics for Inappropriate/d Others*. New York; Routledge, 1992, p. 27

continuously negotiated by our ‘self’: the physical presence in the space of performative presence of becoming in the virtual.¹²¹

Thus far a series of nuanced definitions has been emphasised: the virtual resides in events; actualisation and multiplicity exist with difference in itself. These processes produce indicative elements referred to as oppositional binary formations.

In this, too, is the question to be considered: of whether what virtual reality threatens is not “reality” – which disappears in the multiplicity of its simulacra – but, on the contrary, appearance itself. In this respect the representation of the “self” is neither actual nor constant but virtual and variable in all its heterogeneity, along with the possible and real. This leads to the well-known engagement that could account for the “crisis of representation”.

So how might one discuss the “crisis of representation” in everyday virtuality by leaving the question of the digital behind? Does one need to look elsewhere to explain this?

The Turkish artist Kutluğ Ataman’s work, in a series of interactions between the body, art and technology, makes no attempt to transcend interactions such as the problems posed above. Nevertheless, in his narratives and multiple-screen installations he creates a space that establishes subjectivity as a mode of production and identifies the heterogeneous transcendental conditions in their manifold modalities.

Almost all his works exemplify the initial process of subtraction that is involved in “becoming”. This would appear to support Massumi’s suggestion that “[b]ecoming is about movement, but it begins with an inhibition [...] inserted into the interlocking

¹²¹ Bal, G. “The Ever-Present Phantasmagorical Rupture In The Possible” in *The Inter-Society For The Electronic Arts (ISEA)*, Amsterdam, January 2005. refer to: <http://www.isea-web.org>

network of standardized actions and trajectories constituting the world as we know it.”¹²²

Ataman’s work *Küba* (2004) unfolds the potentiality for absorbing the results of its transformative capacities where the cultural objects are produced. For Ataman, *Küba* represents “an island of identity”, and he says “we should be aware that there is somewhere like this in every city we live in.”¹²³



Küba (2004)

Still images

(clockwise from top left) Arife, Güler, Soner, Erol, Toskafa, Bülent, Hakan, İlhan

Kutluğ Ataman

Küba consists of a multi-monitor video installation featuring the stories of forty of the inhabitants of one of the most notorious Kurdish ghettos in Istanbul. In drawing

¹²² Massumi, B. *The User’s Guide to Capitalism and Schizophrenia: Deviations from Deleuze and Guattari*. Cambridge, Massachusetts: MIT Press, 1992, p. 103

¹²³ Armstrong, S. *Kutluğ Ataman: Welcome to Küba*. The Times, March 20, 2005, London

attention to the *Küba* community and the space they inhabit, Ataman points out the axes of trans-cultural practices in between new topological zones of exclusion and inclusion. This also enables the local, historical and political positions to be taken into consideration within a specific relation to an unknown genealogy of globalisations built upon complex relational powers.

It appears that Ataman is introducing a system of practices that constitutes a life in its invisibility, in its incompleteness, in its elusiveness or in short, in its rhizomatic “becoming-other”, the doubling of other in a self in the course of portraying the inhabitants of *Küba*. This inquiry expresses a disjointed temporality through the transformative quality of locations concerning its potential omnipresence.

The realm of artistic intervention is shown on forty old, discarded portable television sets, each on its own stand. In front of each TV is a second-hand armchair, which together with the TV constructs moments of sociability within a relational space-time element of the world of video images. This creates a space for a simulation of its political co-ordinates and its inhabitants, echoed through their physical relocation to the space’s outer edges.



Küba (2004)
Installation view
Kutluğ Ataman

Küba attempts to break the remaining boundaries on the supposition enclosed and engendered by the objects displayed. One aspect of Ataman’s visual style is the separation he maintains between the visual field occupied by the shooting and the field observed by its medium. There is a conventional shot/reverse-shot rhetoric of editing that emphasises the separation of these two fields, but also illustrates the

theme of perpetual displacement: existential rootlessness. Thus the indeterminate sequences draw the viewer into moments that define the conjuncture of social forces.

His artistic practice turns out to be determined by the enunciative agency chosen, doors sealed with nailed planks and padlocks; his more sophisticated installations within a self-contained anarchy begin with a distant roar, echoing through the dingy, graffiti-covered landings and stairwells. From a distance the effect suggests a roomful of people murmuring and talking which creates a general buzz of conversation when the space is first entered.

A long journey eastward, *Küba* is a visually rigorous and extremely distressing representational transparency of repression and marginalisation while the fragments of the everyday life begin to converge.

Another plateau of engagement is initiated out of a matrix of art and culture at the margin of the art system, and suddenly transposed to the centre of the system with a power of emergence. What comes from this transitional continuance is both familiar and totally strange as I discussed this in the talk *A Long Journey Eastward*.¹²⁴

In the context of this argument, his artistic exploration seems to be related to a new conjunction of transition consisting of its potential ubiquity through the multiple systems echoed in “I is an Other”. As Trinh T. Min-ha has argued in a conversation with Marina Gržinić, demonstrating the links between these disparate artists and thinkers, considering how “I is an Other”, “is where inappropriate(d)ness takes form. Because when you talk about difference, there are many ways to receive it; if one simply understands it as a division between cultures, between people, between entities, one can’t go very far with it. But when that difference between entities is being worked out as a difference also within, things start opening up. Inside and

¹²⁴ Bal, G. Talk: “A Long Journey Eastward” part of *London in Six Easy Steps* exhibition curated by Guy Brett, ICA, Sept. 2005, London

outside are both expanded. Within each entity, there is a vast field and within each self is a multiplicity.”¹²⁵

Trinh also observes that “the story of otherness and of marginality has recently become so central to theoretical discussion that it is difficult both to respond satisfactorily to the demand and to take on the dubious role of the Real Other to speak the “truth” on otherness.”¹²⁶

In Ataman’s project, the question that seems of particular interest to Ataman is the question of cultural referents and what they encompass. The title is appropriately enigmatic: the *Küba*. This could equally apply to those on either side of the border, and thus merely defines people according to their “otherness”.

A glimpse at a philosophy supplanted – proving the negative, or rather the simulational “negative” in Deleuzian understanding – is in a sense what philosophy is supposed to discover in the unilateral mindscapes where everything progress towards its negation.

It is this combination of diverse elements of dislocation that inevitably defines the cultural immersion, yet infectious alchemy: an existential ambiguity in various local conjunctures. Ataman’s vision is no longer monolithically impersonal; depicting the “subject position” and its inhabitants through his stylistic tactics along with the interviews tends to suggest the question “who speaks”¹²⁷?

¹²⁵ Trinh T. Minh-ha in Conversation with Marina Gržinić: “Inappropriate/d Artificiality”, 1998 Date: 19.05.2003, refer to:
<http://arch.ced.berkeley.edu/people/faculty/bourdier/trinh/TTMHInterviews002.htm>

¹²⁶ Trinh T. Minh-ha. “The World as Foreign Land” in *When the Moon Waxes Red: Representation, Gender, and Cultural Politics*. New York: Routledge, pp. 185-199

¹²⁷ Bottomley, G. *Culture, Ethnicity and the Politics/Poetics of Representation*. Diaspora, 1991, p. 20

Identifications are phantasmatic efforts of [...] ambiguous and cross-corporeal cohabitation; they unsettle the 'I'; they are the sedimentation of the 'we' in the constitution of 'I'.¹²⁸

However, what seems to be happening here is that the moments of sociability and object-producing sociability are traversing art and its politics, creating an abstract multiplication of layered mirror images which expose rather than conceal the ambiguity of the situation. This is where the notion of production of subject becomes crucial. Guattari's introduction on "subjectivity as the product of individuals, groups and institutions",¹²⁹ reinstated after "plural and polyphonic"¹³⁰ strategies.

Furthermore, he casts aside the traditional notion of subjectivity as a "production model", or "the ensemble of conditions which render possible the emergence of individual and/or collective instances as self-referential existential territories, adjacent, or in a delimiting relation, to an alterity that is itself subjective."¹³¹

Thus the issue introduced here refers to an experimental dynamic as it is outlined in the "ethico-aesthetic"¹³² paradigm, extending to a process of negotiation where Guattari formulates multiple strategies in order to discard a prefigured ontology conceived within representational boundaries.

¹²⁸ Butler, J. *Bodies That Matter: On the Discursive Limits of Sex*. New York: Routledge, 1993, p. 105

¹²⁹ C, p. 1

¹³⁰ *ibid*, p. 1

¹³¹ *ibid*, p. 9

¹³² *ibid*, p. 3

Yet “aesthetics”, says Deleuze, “suffers from a wrenched duality. On the one hand, it designates the theory of sensibility as the form of possible experience; on the other hand, it designates the theory of art as reflection of real experience.”¹³³

This argument in reference to “wrenched duality” opens a space formed by two positions: a space of interruptions and a space of enunciation, a point between theory and practice, between different art practices and different theories. This is what forms the mechanism of aesthetic judgement as thought in which the possible is engendered.

Massumi considers that the “ethico-aesthetic” is “not overly concerned with the production of the subject”, as it is not concerned throughout with difference (cultures and geopolitical formations in a single-multiple process of mutual divergence problematised in the cultural and geopolitical limit between East and West)... “ethico-aesthetic experimentation has to do with pulling the ‘subjectless subjectivity’ of processual autonomy out of the conceptual toolbox.”¹³⁴

A crucial strategy for the reversal of the ethical and political characteristics of difference and subjectivity, as distinguished by Deleuze and Guattari in terms of its reduction to opposition and contradiction, is to emphasise pure “negativity”. In the same way, the reduction of the subject to a transcendental unity validates subjectivity as a mode of production in its manifold modalities: “being” and “subject”.

The production mode eradicates the experimental pragmatics of “becoming” combined with the uncertainty of what arrives out of nowhere at the border of “being”. This seeming contradiction, of a structural property, also introduces a tautology of nothingness through the reinforcement of definitions where nothing is the “same”, causing it “to become the other” in its essential apparently contradictory

¹³³ *LS*, p. 260

¹³⁴ Massumi, B. *Deleuze, Guattari and the Philosophy of Expression (involutionary afterword)*. Date: 03.02.2003, refer to:
http://www.anu.edu.au/HRC/first_and_last/works/crclintro.htm

properties within a moment of interruption, showing that “there is no other of the Other.”¹³⁵

Küba’s intrinsic diurnal rhythms are similarly incorporated by Irit Rogoff.¹³⁶ These are the problematics of the transformative quality of locations and the multiple systems of nomadic presence when subjects are no longer bound to one particular place in the midst of alternative artistic strategies. In the same way Hamid Naficy¹³⁷ treats creativity as a social practice and suggests how dislocated personal experiences of exile or diaspora relate to issues of identity and the transgression of identity.

The “processuality”¹³⁸ that is univocal lies not in a model of subjectivity but in its insistence on the productive nature of theory, in its recognition of the ethical and political dimension of the act of theorising and its potential for the new outlines of what is possible. In that case, is *Küba* a place or a state of mind? Furthermore, is *Küba* an imaginary community established by a system of multiple abstractions?

° **Practice: Anri Sala, Hristina Ivanoska, IRWIN**
Shifting Modalities, Developing the Negative?

Instead of considering identity in terms of multiple presentations to create a different sense of self, it is important to consider another strategy, such as represented by Anri Sala, which is how absence itself might be generative prior to sameness.

¹³⁵ J. Fleming and S. Lotringer (Ed). *Forget Foucault, Forget Baudrillard, An Interview with Sylvère Lotringer*, p. 96

¹³⁶ Rogoff, I. *Terra Infirma: Geography’s Visual Culture*, Routledge, 2000

¹³⁷ Naficy, Hamid. *An Accented Cinema – Exilic and Diasporic Filmmaking*. Princeton University Press – Princeton and Oxford, 2001

¹³⁸ Massumi, B. *A Shock to Thought; Expressions After Deleuze and Guattari*. Routledge, 2002, p. 7

The Albanian video artist Anri Sala's interests in the historic legacies of the recent past resonate in the vivid experience of seemingly unimportant details, which preserves the identity of its content. Sala's work also investigates cultural and political issues with existential implications, yet his primary concern has always seemed to be with form and with taking the advantage of his medium to the best effect.

His work could be seen to exemplify Baudrillard's statement (which I discussed at a conference *The Philosophy of the Overlooked*¹³⁹ as well as in the article 'Developing the Negative'¹⁴⁰ (summary given in Appendix C, p. 195)):

To produce is to materialise by force what belongs to another order, that of the secret; seduction removes from the order of the visible, while production constructs everything in full view, be it an object, a number, or a concept.¹⁴¹

His work is situated in spaces or forms that are barely perceptible owing to a certain deficiency. In its wider context, his work also somehow articulates and problematises the possibility that what is real is what used to exist and its transformative potential "established by the Symbolic insofar as the Imagery is the Symbolic's Other"¹⁴² resides in the subject (the loss of the "specular I of the Imaginary") and between subjects (the entry into the "social I of the Symbolic").

¹³⁹ Bal, G. *The Philosophy of the Overlooked*, ICA, Oct. 2006, London
See: <http://www.ica.org.uk/The%20Philosophy%20of%20the%20Overlooked%20Part%20%3A%20Hesitation+9858.twl> also refer to:
<http://www.londonconsortium.com/category/lectures>

¹⁴⁰ Bal, G. "Developing the Negative?" in *Sanat Dünyamız* (quarterly art magazine), Issue: 95, Istanbul, June 2005, p. 115

¹⁴¹ Baudrillard, J. *Seduction*. Translated by Brian, NY: St. Martin's Press, 1990, p. 34

¹⁴² Phelan, P. *Unmarked*. NY: Routledge, 1998, p. 23

This is conceived within representational boundaries in an almost severe form: the nearly static camera, the slow pace anchored precisely in the immediacy, the “here and now” that is inhabited. The fact that this occurs from within disparities and tensions is made clear only as displacement or transition, just as the relationship between language and image (or even between language and itself) is always mediated and thus permeated in a dialogue of which nothing has taken place but the place. However, a shift has occurred where the critical models are designated at the junction of temporal relations, which is framed in the repetition.



Intervista (1998)

Still image

Anri Sala

In its focus on language, Anri Sala’s video piece *Intervista* (1998) is a more paradigmatic example, in which he recreated, from old television footage, an interview his mother gave in the 1970s as a leader of Albania’s Communist youth alliance.

In this video piece, he is interested in how language is used to define movements and history where the events and their possible forms might occur. The film follows his efforts to recover the contents of his mother's interview, now silent without its original soundtrack. But with the help of lip readers, his mother's missing voice has been deciphered – the mute inertia of occurrences have been discerned and then submitted to the active processes of meaning.



Intervista (1998)

Still image

Anri Sala

The space of current relations is thus the space affected by general reification concerning the importance of imaginary reconstruction. An uncertain transition, as in *Intervista*, between image and voice, was used to confuse a genealogical order while dramatically capturing the moment. This time, with her words recovered and subtitled on the screen, she confronts her younger self. Her communist ideals and the current chaos in Albania offer a moving

opportunity for reflection on the country's history and present state.

The video focuses on the layering of official and personal histories or, more precisely, on the discrepancy between the sanctioned portrayals of Albania, which was run along Stalinist lines under Enver Hoxha until 1985, and the reconstruction of this image of the artist's mother. Sala is concerned less with biographical reappraisal than with a model of memory that aims to show how details and images can indicate ways to intervene in its meaning. He justifies his ambivalent relationship by the "distinction

between author-function and ideological subject position”,¹⁴³ whose identity is defined by the particular manner in which the original referential context is lost.

The subject that carries the performative characteristics of political signifier in the video constitutes a geographical and imaginative crossroads constructed with particular codes and certain meanings through a singular act.

Consequently, another layer beyond the visual capture is initiated. This identifies not how things are, but rather identifies a space of possibilities reflected within the realm of “here and now” in a specific conjunction of social forces with local conditions, which is reproduced within a simultaneous relationship with the in-visible. But can there be a local epistemology of the space? What about the inside-outside flux?

Sala’s straightforward approach reveals a disconnection between old and new meanings “when the system breaks down and the ideology disappears”,¹⁴⁴ where “proximity” is maintained in the structural mediation of its cultural object and where agency becomes invisible. This requires the rhetorical construction of the lexicon of crucial metaphor and metonymies to be addressed in order to describe the internal potential of discursive mapping, as Goldsworthy states: “the Balkans has become nothing but a metaphor.”¹⁴⁵ So where does Sala subsequently position himself in problematising the “self-representation” within new forms of articulation?

In relation to open monolithic entities, perhaps another question needs to be pointed out. The question poses itself of whether everything is merely a “discursive

¹⁴³ Sala, A. *Entre Chien Et Loup (When the Night Calls it a Day)*. Catalogue published by Musée d’art Moderne de la Ville de Paris, 2004, p. 77

¹⁴⁴ Obrist, Hans Ulrich. “The Fragility of the Real” in *Entre Chien Et Loup*. 2004, p. 24

¹⁴⁵ Goldsworthy, V. *Invention and in(ter)vention: The rhetoric of Balkanization*, Belgrade Circle Journal, 1-4/2003. First published in *Between Globalization and Fragmentation*. MIT Press, 2002

construction”, a product of the symbolic order? How then are the symbolic codes of the imaginary geography and imaginary history constituted?

The orientation of this argument manifests itself in “the practices of representation as implicate [...] the position of enunciation.”¹⁴⁶ It is this hybridity that initiates a process of political thinking that is aware of its own strategy and contingency. However, what is interesting within this discursive space is not so much to do with complex processes of “psycho-geography” by means of which “the practices of representation” are constituted in all their heterogeneity and diversity.

As Todorova argues in *Imagining the Balkans*: “unlike Orientalism, which is a discourse about an imputed opposition, Balkanism is a discourse of the imputed ambiguity.” And she draws attention to the Balkans’ “transitory character”, their “in-between-ness... [which] could have made them simply an incomplete other, instead they are constructed not as ‘other’ but as incomplete ‘self’.”¹⁴⁷ The Balkans consequently forms another binary production of identity within the paradigm of the “other” of Europe.

“[A] ‘map’, or ...a ‘diagram’ is a set of various interacting lines”¹⁴⁸ constituting spatial metaphors at a locus of situations and events. Subjectivity exists as a territory and it engenders itself through multiple connections by mapping both psychical and the social locations when engaged in multiple networks of production. There is a discernible approach towards the concept of sovereignty that supports the current political construction in terms of bio-politics, especially about the transformations of

¹⁴⁶ Hall, S. “Cultural Identity and Cinematic Representation” in *Exiles: Essays on Caribbean Cinema*. Edited by Mbye Cham, New Jersey: African World Press, 1992, p. 230

¹⁴⁷ Todorova, M. *Imagining the Balkans*. Oxford: Oxford University Press, 1997, p. 30

¹⁴⁸ Deleuze, G. *Negotiations*, p. 33

“demographic politics” and the politicisation of life. To the some extend I discussed this in ‘Who, When Where?’¹⁴⁹ (summary given in Appendix C, p. 195).

A particular element of encounter, which unfolds a proliferation not just of the forms but of the modalities within creative practice, brings the moments of rupture into “existential territories” through the mechanisms of bio-politics. The three-screen video installation *Naming of the Bridge*¹⁵⁰ (2004-2006) by the Macedonian artist Hristina Ivanoska “looks at the issue of the veil by stressing its potentiality for distinguishing new Balkan subjectivities with a sensitivity unburdened by the conflicts of the past.”¹⁵¹

In mapping out issues in reference to “situational representation” and the possibilities of their “transformative potential”, Ivanoska attempts to deconstruct an inter-discursive relationship into a performative interaction by proposing that the local authorities they should name the newly built bridge after a Macedonian and a Turkish woman. Her proposal can be read in the context of a re-introduction of the ethnic and religious difference between Macedonian Orthodox Christian and Turkish Muslim women.

¹⁴⁹ Bal, G. “Who, When, Where?” in *Rh⁺ Sanat* (Bi-monthly Contemporary Art Magazine, Turkish), 17th Issue, Feb. 2005, p.13

¹⁵⁰ The project was curated by Suzana Milevska and presented as part of the “Art Under Construction: the Balkans in Context” in the Foundation for Women’s Art in London in June, 2006

¹⁵¹ Milevska, S. “Naming and Its Necessity”. Unpublished article, originally written for Third Text magazine, forthcoming in a special issue on Balkans, Winter 2007



Naming of the Bridge (2004-2006)

Installation view

Hristina Ivanoska

The practice of traversing multiplicity provokes an encounter with a situation extrinsic to the norm as I discussed this in the article ‘Settled in mobility?’¹⁵² (summary given in Appendix C, pp. 199-200). However, the problematics of inter-ethnic conflict lie in the fact of the return to wearing the veil among Turkish Muslim women, whose cultural and religious identity had been denied in the region. This threatens to embark upon the “changes [that] leave scars as inscriptions of the way social relationships and dominations establish marks of their power and engrave memories on things.”¹⁵³

¹⁵² Bal, G. “Settled in mobility?” in *Toplumbilim* - Special Issue on Visual Culture (Turkish/English), Issue 22, Istanbul, Sept. 2007, p.125

¹⁵³ Foucault, M. “Nietzsche, Genealogy, History” in D.F. Bouchard (ed.) *Language, Counter-Memories, Practice: Selected Essays and Interviews*. Oxford: Blackwell, 1977, p. 160

Here, “the agency of naming” is captured within complexity of the veil,¹⁵⁴ which indicates absence or “has-been-object”. On the other hand, this problematises the conventional notion of the transparency of the in-/visible, and – confronted with the affirmation that the “other” does not exist, that there is no other of the “other” – this is subject to a questioning of the absence. Such a drive becomes a challenge arising from a residual attempt to identify a generative process of differential structures within a matrix of situational representation beyond its borders.

The space of current relations is thus the space affected by an immanent reification. Its vital or critical importance to this analysis is the processes of the engagement of the production of subject. However, the problems with this theoretical stance are only the beginning, and this reflects the importance of imaginary reconstruction in its focus on an uncertain transition while it provides a ground to articulate the “east art map” by the eventuality of the rhetorical construction.

What follows is an attempt to provide an additional foundation for their visibility and invisibility through a multiplicity of psychical and social locations. Such articulation reflects the foundation of “sovereign power” on what Agamben calls a fundamental bio-political fracture between “bare life” and political life, forcing a rethinking of the nation-state and borders. Yet “in this taxonomy the East is neither a mirror of the West as it was in the latter formulation, nor a historyless-ontological one as it was in the former. This is a possibility that should be re-found.”¹⁵⁵

Nevertheless, this seems unattainable; an uncertain transition “can be defined [as] a territory capable of moving, not confined by geographical, national and cultural

¹⁵⁴ The inarticulate attempt to establish ethno-religious nationalism and the nationalised present was automatically projected into religious past, involving redesigning of the past in accordance with the needs of the present. On one hand, these political forces manifested themselves in reference to the protection of ‘national interests’, ‘faith’, and ‘tradition’; in practice, it is an effort to conserve the existing system of ownership.

¹⁵⁵ Boynik, Sezgin. “IRWIN’s East Theory” in exhibition catalogue: IRWIN, Aksanat - December 2006

borders; [but] a territory realizing its own notional space.”¹⁵⁶ Analysing the cultural difference between the East-West dichotomies therefore requires an understanding of the context in which this difference is generated.

Complexity and the seemingly unprecedented changes in Eastern Europe reveal themselves in the re-constructing of the history of art in that geography by the Slovenian artist group IRWIN. Their recent project *East Europe Art Map* seeks to define a contradictory unity of contradictions; a unity that reflects a dis-conjunction. The question is therefore how the emergence of this process can be formulated.



East Europe Art Map (2001-2005)

Still image

IRWIN

This is the ambiguity of the politics of production, where the attributes are the matter of the production of culture's space/place, manifested in its reflection from the paradigm of representation and representational politics to the paradigm of the event. However, this formulation defines their unyielding characteristic, which involves its intriguing proposition. Domesticating the ambiguity of the structure of this dis-conjunction is strategic in the multiplicity that is oriented towards the event of the new.

This presents a vicious irony. The interweaving of contradictory forms of “possible ‘subversiveness’ is not the ultimate feature of artistic formulations and aesthetic practices, their capacity to subvert is only one of the possibilities opened by their

¹⁵⁶ Miran Mohar (Irwin), in: Eda Cufer, “The Symptom of the Vehicle”, Interview with Irwin (NSK), 1995

‘inter-discursive’ structure”¹⁵⁷ beyond geographical difference where it creates a self-regulating contingency.

The cross-referencing of the project is presented as a diagram of connections leading from the local to the regional in the absence of a coherent cross-cultural account. Therefore under the surface of the conceptual forcing, *East Europe Map* functions within the immediate “rhizomatic” marking that has its roots in the dynamics of a transition that has no borders, concentrating on dislocation. Another point to consider is how this swift passage characterises a dialectical synthesis that seeks a subversion of monolithic determinates?

There is a double edge to this and it is ambiguously marked by a new paradigm that focuses on making the invisible “visible”. This exists at the limits of small, temporary communities, and this nexus reveals the processes of new topological zones of exclusion and/or inclusion.

Other than implies the constitution of the dynamics of this deregulated network in its undefined properties, which is irreducible in its immediacy. However this seems intersected with a multiplicity, which resists the totalisations of either monolithic or homogenised orders. In this temporal modality “the event and the act possess a secret coherence which excludes that of the self.”¹⁵⁸

And yet what could interrupt the praxis of the East-West taxonomy within a discursive immanence terrain that corresponds to the very “abstract” logic of the constitution of this space in between a discursive pluralism and an empty formalism?

¹⁵⁷ Moènik, Rastko. “... About The Art” in exhibition catalogue, IRWIN, Aksanat - December 2006

¹⁵⁸ *DR*, p. 89

◦ **The Ever-present Phantasmagorical Rupture in the Possible!**

..... or in the Deleuzian lexicon: a passage from “virtual one” or “being as the actual multiple”...

One of the characteristics of new media art is a fluent transition between the various manifestations, which can take on new meanings in multiple contextual re-configurations. This attributes unity and modes in “being” to a single substance, which is articulated within the proposition: “being is univocal”:

Substance must itself be said of the modes and only of the modes. Such a condition can be satisfied only at the price of a more general categorical reversal according to which being is said of becoming, identity of that which is different, the one of the multiple.¹⁵⁹

So the ontological proposition is not to be understood as the unity of modes in “being”, but rather as the affirmation of the differential quality of existence beyond its mere presence as I discussed in ‘A passage from “virtual one” or “being as the actual multiple” and presented at the *ISEA2006 Symposium*¹⁶⁰ (summary given in Appendix C, p. 197). But how then could this space of engagement be defined within these statements, which at first appear contradictory yet are co-existing and non-separable?

The founder of *Web Biennale (WB)*, Genco Gülan, describes the nature of this project in his introduction as “a framework for integrating heterogeneous artistic practice... based upon the virtual space. [...] As a result Web Biennial ... not only aims to offer

¹⁵⁹ *DR*, p. 40

¹⁶⁰ Bal, G. “a passage from “virtual one” or “being as the actual multiple”... in *ISEA* (Inter-Society for the Electronic Arts), Issue 102, March 2006, online.

See: <http://www.isea-web.org/inl/inl102.html>

Further information about the ISEA2006 Symposium and ZeroOne San Jose Festival can be found at <http://01sj.org> also refer to: <http://webbiennial.org/symposium/panel1.htm>

an alternative approach to exhibiting online art but also for exhibiting art online.”¹⁶¹ In its curatorial practice Gülan covers the issues through its dynamic deployment on “Virtual Biennial: A Biennial without a City”, “The Representation Problem of the Web”, “The Notion of De-centralization” and “Open Exhibition Model”.

However, configuring a paradigm in this context offers a mode of intensity in terms of immanence to the production processes on an ontological consistency defined by its object. Likewise Steve Dietz problematises the decentring issue of “yet-to-come” which is virtuality in its actualisation that opens the possibility of new practices.¹⁶² This instance provides the power of the virtual.

Virtual space conditions and determines the territory that reinforces hierarchies in which they renegotiate the existence of real space through the “virtual/generative” matrix according to digital parameters. Yet this is only in the representational theories, with their internal or external forces of relations embodied in a long history of epistemological problems.

This underpins the ontological opposition between “virtual reality” and the “reality of the virtual” within the discursive space of “being” and the “real” in its relation to the notion of “individuation” or “actualisation” and involves spontaneous spatio-temporal dynamisms. Deleuze’s understanding is that “being” is manifest and has two meanings: as “one” and “multiple”.

One of the definitions of “being” refers to the “immanent plane” of a unitary being and the other refers to the modes in which this immanent expression brings itself into existence. Here there is another question: how can the actual/virtual position of the subject in the virtual context be defined?

¹⁶¹ Date: 11.7.2005, refer to: <http://webbiennial.org>

¹⁶² Web Biennale 05, Panel 1/ Net-art versus Web Art, organised by Genco Gülan. Date 17.12.2005, refer to: <http://webbiennial.org/symposium/panel1.htm>

Since this introduces an actuality constituting itself when a virtual component is added to the pre-ontological “real”, the question might be whether every actual is the result of the actualisation of the preceding virtual, or is there an actual that precedes the virtual in a space of possibilities? It looks as though the epistemological portrayal of this argument needs to be re-evaluated in the entry of the subject through a discursive realm of representation.

Žižek, in *Cyberspace, Or, The Unbearable Closure of Being*, rejects the referential argument for representation in an understanding that there is no external reality beyond the stream of simulacra, merely because virtual reality carries the reality to its extreme: “handing-over of the subject’s “self” to the Symbolic Order that shares this same virtual logic, [...] besides a Symbolic Order whose virtuality in prior has been forgotten with all of its apparent Cartesian self-consistency.”¹⁶³

For Žižek, the key dilemma is the ongoing “virtualization of reality” that allows the subject to bear no intrinsic meaning, but having lost the object which kept the symbolic order intact. The “reality of the virtual” consists of the differential elements and relations along with the singular points.

The potential, however, in aspects of the *WB* attempts to address some of the issues mentioned above inasmuch as it evokes the conflictual/negative differentiation whose only intersection is continuously negotiated between “becoming in the virtual” and “being actually virtual”.

The main aim of Web Biennial [...] is to put the artwork itself before everything else in its purest form. That means liberating art from the curator, the gallery/ museum/ institution and the physical location. In other words, we are trying to get rid of ‘the noise factor’. Direct from the artist to the audience; one to one but also many to many. This de-constructed structure of the exhibition stands outside of current Biennial

¹⁶³ Žižek, S. *Plague of Fantasies*. London: Verso, 1997, pp. 127-164

models [...] But it also tries to re-construct new ways for effective communication and navigation to inter-link the de-centralized structure of the WWW.¹⁶⁴

It does so regardless of the fact that a closed, pre-defined world such as the *WB* seems more transparent and less ambiguous to its temporary inhabitant. The problem thus presupposes encountering a difference between the subject of the statement and the subject of enunciation.

° Subjects in Space...

In contrast to an idea of changing place, which leads from point A to the point B in its referral to the certain logic, *Lost Highway Expedition*¹⁶⁵ (*LHE*) seems to emerge in response to problematising the issues of geopolitical fragmentation, the conflictual zones and the normalisation in its curatorial strategy. In its participatory approach *LHE* covers extensive research to reveal the future status of merging power relations while introducing new engagements of the challenge to reflect the transformations currently taking place. At MAMA (Multimedia Institute, Zagreb), Kuda (New Media Art Center, Novi Sad), REX (B92 – Cultural Lab, Belgrade), I took part in conversations on ‘Do-it-Yourself’ and ‘Nomadic Voyaging’, which question the play between self-organised initiations and its constitutive elements. Considering that I discussed these constitutive elements in ‘When Unavoidable Knocks on the Door’¹⁶⁶ (summary given in Appendix C, p. 199).

¹⁶⁴ *Art Today*, An interview with Genco Gülan by Kun-Sheng Wang. Date: 7.9.2005, refer to: <http://www.artouch.com>

¹⁶⁵ *LHE* is a project by the School of Missing Studies and Centrala Foundation including: Azra Akšamija, Katherine Carl, Ana Dzokić, Ivan Kucina, Marc Neelen, Kyong Park, Marjetica Potrč and Srdjan Jovanović Weiss, together with partners in the cities of the Lost Highway Expedition. Date: 17.8.2006, refer to: <http://www.europelostandfound.net>

¹⁶⁶ Bal, G. “When Unavoidable Knocks on the Door” in *ARTMargins* (Contemporary Central & Eastern European Visual Culture), online, refer to: <http://www.artmargins.com/index.php/archive/144-when-the-unavoidable-knocks-at-the-door> also refer to: <http://www.networkedcultures.org/index.php?tdid=31>

Coinciding with remaining and current political situations in various corners of the world that propagate the actual fact of “changing places, losing the way and the expectations of return”, this inter-disciplinary project appears to aim to create a dynamic structure against/beyond representation by introducing an incomplete open system to static structures. What is to be said is established through the “nomadic voyaging”, the expedition of a multitude conceived in such a condition that it constitutes the active autonomous agent. This produces “the self-organisation of the multitude of molecular groups that resist and undermine the molar, totalising systems of power.”¹⁶⁷

Certain conditions of impossibility generate several essential issues initiated through looking at the location of emerging spaces on the far side of the tendency of identity politics along with the notion of “Balkanisation”. Beyond its metaphorical existence and rhetorical construction within a networked culture, this is introduced in reference to the fact that “Balkanization is a geopolitical term originally used to describe the process of fragmentation or division of a region or state into smaller regions or states that are often hostile or non-cooperative with each other.”¹⁶⁸

In addressing these matters of concern, however, a far broader issue emerges. Key to this are the processes of “existential territories”, and this requires going beyond the boundaries of dichotomies, as Negri and Hardt, in *Empire*, describe the “multitude” as it “designates new spaces as its journeys establish new residencies.”¹⁶⁹

The “nomadic voyaging” passing through Ljubljana, Zagreb, Novi Sad, Belgrade, Skopje, Priština, Tirana, Podgorica and Sarajevo towards the Eastern axis engendered by the “flows and the spaces of encounters” through transitional interactions maintains

¹⁶⁷ Deleuze, G. *Organs without Bodies*, p. 32

¹⁶⁸ Weiss, Srdjan. *Balkanization Overview*.
Date: 03.23.2006, refer to: <http://roundtable.kein.org/node/792>

¹⁶⁹ Negri, A. and Hardt, M. *Empire*. Cambridge: Harvard University Press, 2000, p. 79

contradictory qualities of settings in its proliferation of the sites in which decentralisation overlaps. The practice of traversing topological space or multiplicity provokes an encounter with a situation originated externally.

However “the experience of the Balkans bears the code of the discursive power-relations constitutive of its authenticity [within] the reciprocal component of its own self-invention and its reaction to its own image.”¹⁷⁰

The concept itself is described as an event, during such a process, “the map [...] merges with its object, when the object itself is movement [and] the trajectory merges not only with the subjectivity of those who travel through a milieu, but also with the subjectivity of milieu itself, insofar as it is reflected in those who travel through it.”¹⁷¹

So this is about the interface and its reciprocal presupposition. This designates the engagement in rupture and affirmation of the encounter in its proximity mirroring the basic matrix of the *LHE* project.



on the way to Belgrade (2006)

Photography

Gulsen Bal

¹⁷⁰ Bjelic, D. “The Balkan’s Imaginary and the Paradox of European Borders” in *Eurozine*. Date: 31.5.2004, refer to: <http://www.eurozine.com/authors/bjelic.html>

¹⁷¹ Deleuze, G. *Essays Critical and Clinical*. Translated by D.W. Smith and M. Greco, Minneapolis: University of Minnesota Press, 1997, p. 61



at Kuda, Novi Sad (2006)

View from the panel presentation

In seeking to identify new curatorial positions with different forms of engagement in creative practice as well as self-organised curatorial methodologies, the *LHE* project provided me a better understanding of a curatorial strategy that engages with pluralistic approaches. This brings an evolving process that produces a mechanism in which collective work and socio-political activism exists beyond its object-based production in search of “possible futures”. I discussed this, introducing different

range of situations, on the *Curatorial Translation* panel.¹⁷²

In addressing these matters of concern, this brings us back to the hidden boundaries of the multitude in immediate experience that effectively undermines the void of self-referential negativity and exposes a plausible reality behind reality, which may be directly posited as a reflective determination with the politics of production. This structure leaves no room for the indeterminate; allowing for undefined constraints and their far reaching consequences to be transcended.

° Conclusion

One of the key arguments in this chapter is how individual artworks problematise or present a multiplicity of subject positions with the hope of providing certain reflections on how the art object can have a fresh critical approach and on how differences are manifested and represented by means of a new conjunction between

¹⁷² *Curatorial Translation* organised by Suzana Milevska, Visual and Cultural Research Centre, Sept. 2007, Skopje

sameness/difference, suggesting new tactical/strategic potentials in and through creative practice.

In the examples given I have tried to demonstrate the various issues at stake in this territory, which might characterise possible “identity-form” by engaging with questions about positioning “the Inappropriate/d Other”? These works offer a critical approach to the subject or production of subjectivity in contemporary art and at the same time consider how situational/situated representation can be productive in art production and curatorial positions. These examples offer a multiplicity of locations and multiple belongings. As Sylvère Lotringer suggests, this is done through art practice because “theory is simply a challenge to the real, a challenge to the world to exist,”¹⁷³ and the imagining of new ways of living and new modes of being outside those determined mechanisms offers us different insights.

The next chapter examines how I have incorporated these ideas into my own experimental art production and will articulate how these fields of critical inquiry are inter-related and can be used to produce art practices in spaces of production.

¹⁷³ Fleming, J. and Lotringer, S. (Ed). *Forget Foucault, Forget Baudrillard, An Interview with Sylvère Lotringer*, New York: Semiotext(e) Foreign Agents series, 1987, p.123

3. Spaces of Production:

Artistic Practice

3.0 Overview

3.1 What Would Deleuze have to say? And the I and the Self...

3.2 Visual Based Practice: My Artistic Project

3.3 Conclusion

Overview

The issue examined in Chapter 2 was how individual artworks from a particular region (the Balkans) problematise or present certain reflections on what might characterise possible “identity-forms” by engaging with questions about positioning “the Inappropriate/d Other”. This was dealt with in favour of how a mirror reflection of a world “yet-to-come” might become visible.

This analysis examined forms of situational representation through a referential mechanism in which there was a tension between the boundaries of the “conditions of actuality” and the “conditions of possibility”. This tension, which is a central aspect of creative practice, engenders moments of encounter within the artist’s works and their “practising philosophy” (a practice of philosophy or philosophy in practice i.e. praxis).

Recognising how art functions in relation to one of its constituent elements as a series of “encounters” is central, and this encounter is understood as a “meeting, or collision, between two fields of force, transitory but ultimately transformative. Both of these encounters are precisely moments of production.”¹⁷⁴

¹⁷⁴ Simon O’Sullivan, *Art Encounters – Deleuze and Guattari: Thought Beyond Representation*, Palgrave – Macmillan, 2006, p. 21

The elements of encounter are therefore significant, as they indicate how “movements, ideas, events, entities”¹⁷⁵ can emerge that seek to undermine the basic structure of the representation of an object in relation to a copy of the “real” by introducing a particular configuration of the relationship of the subject to the “other”. This is basic to the thesis argument, which incorporates a discussion of processual intensities that have the potential to produce different forms of critical modalities about art practices.

This chapter addresses how my own artistic practice is situated, with an ongoing exploration of creative practices, and addresses the inter-relational aspect of an encounter from the point of view of art production. My concerns in exploring the temporary mediation systems based on the “production of the subject” are: What are the ramifications of a theoretical critical inquiry for potential spaces of art production? What might such an approach mean? How does practising philosophy form or construct the relationship “of knowledge to its Other, to that which is to be known”?¹⁷⁶ What happens here within creative practice when “something in the world forces us to think. This something is an object not of recognition but of a fundamental encounter.”¹⁷⁷

**• What would Deleuze have to say?
and the I and the self...**

For Deleuze, subjectivity is not a statement of ontological priority. He argues that the questions: “what can I do, what do I know, what am I? [...] are not the result of some kind of narcissistic preoccupation with the Self. Instead they point to the radical

¹⁷⁵ *D*, p. 13

¹⁷⁶ Godzich, W. “Correcting Kant: Bakhtin and Intercultural Interactions,” in *boundary 2* - an international journal of literature and culture, spring 1991, p.13

¹⁷⁷ *DR*, p. 136

questing of subjectivity as such; it is a critical interrogation and transformation of the specific production processes that make up our Selves; it is a questioning of the “I” that is always already politically and economically related to the “we” of the multitude [...] this questing of our Selves, our subjectivities, is the ultimate terrain for theory as practice and practice as theory.”¹⁷⁸

For me the analysis of this intellectual quest, as well as of differential structures in representational boundaries, underpins how one can practice a politics where difference is respected and tolerated, but one “which can only be formed philosophically.”¹⁷⁹

This suggests a certain discursive shift. This is related to a new conjunction of transition, consisting of what forms the mechanism of aesthetic judgement as thought, in which the possible is engendered between theory and practice, between different art practices and different theories.

Theory becomes that which, in the true meaning of the word, it really is: a way of seeing... as a means to articulate the concept of liberation in relation to the existing order of society; i.e. it may be used as a means of thinking and communicating. Without any concrete idea that something could be different than it is (and if so, how), we would be hopelessly cast adrift on the tides of social change.¹⁸⁰

Deleuze argues that the reality in all its difference and complexity cannot be reduced to the extended images “we” have formed of it. Thinking is an act of creation; it takes the dynamic flow of life and produces the idea of extended matter in which the world

¹⁷⁸ Bohm, S. “Movements of Theory and Practice” in *ephemera*, vol. 2 no. 4, November 2002, pp. 328-351

¹⁷⁹ *N*, p. 58

¹⁸⁰ Bruegel, Roger M & Nowack, Ruth (Ed) *Things We Don't Understand*, Breitwieser, Generali Foundation, p.87-90

is the mirrored world. This metaphor also prompts us to think that the thinking subject is simply there.

Hence the importance in understanding politics, as well as political art practices, [...] as involving the active production of our own subjectivity.” As regards this I want now to switch my attention to two texts by Deleuze and Guattari respectively, each of which concerns itself with our capacity for self creation. Taken together, they read as a powerful manifesto for a serious consideration of subjectivity as itself a political field, as well as for a more fluid and complex notion of subjectivity in general. Both also draw our attention to the material nature of subjectivity (it is never just a question of saying ‘I’), as well as providing some pointers for thinking subjectivity beyond what we might consider its typical articulations.¹⁸¹

The notion of identity as a “sameness” which excludes difference(s), fails to take account of the fact that both identification and self-identification are always in process. This kind of reflexive analysis attempts to challenge difference in reference to the politics and practice of difference. This also suggests that so long as difference is imposed as “Otherness” there is no singular idea of difference; it is therefore already mediated by a form of representation that is the result of unexpected occurrences and intersections.

Deleuze’s account usefully emphasises how difference may be internal to an idea, or may be external to a conceptual mode of representation. Difference is thus a divergence and decentring and leads to a plurality that gives depth to the world of difference.¹⁸² Conversely, difference as intensity is described by its extensity in details

¹⁸¹ Simon O’Sullivan, *Art Encounters – Deleuze and Guattari: Thought Beyond Representation*, Palgrave – Macmillan, 2006, p. 88

¹⁸² *DR*, p. 55

that cannot be separated from each other. Thus, the philosophy of difference has a diversifying as well as a unifying power on our understanding of reality.

Deleuze argues for thought as an encounter in its reference to the “subject in the real”, the flux of existence, which has no transcendental existence as a constituent element separated from the creating movement and consequences that “[analyse] the states of things.”¹⁸³

He refers to “rhizomic” marking that lacks individuation and therefore all singularity. Consequently, Deleuze argues, the relationship of philosophy to thought must have two correlative aspects: “an attack on the traditional moral image of thought, but also a movement towards understanding thought as self-engendering, an act of creation, not just of what is thought, but of thought itself, within thought.”¹⁸⁴

Deleuze introduces eight models for the “image of thought,” which reveal thought as a mode of representation. These models of thought represent sameness rather than difference as the primary reality, and thus do not present an affirmative structure of difference. The postulates are: that everyone already knows how “thought” is to be defined; that common sense and good sense are indebted to this knowledge and understanding; that recognition of an object is determined by the sameness of the object; that representation can appropriately subordinate the concept of difference to the Same and the Similar, the Analogous and the Opposed; that thinking is effected by external rather than internal mechanisms; that the truth of a proposition is only determined by what is designated; that problems are only defined by their solutions.¹⁸⁵

¹⁸³ *D*, p. vii

¹⁸⁴ *DR*, p. 147

¹⁸⁵ *DR*, p. 155

His reading of the “image of thought” reserves a creative act as a force acting on other forces “as [...] thought is creation.”¹⁸⁶ These determinations, however, are always in a state of “becoming”. Instead of an object being determined and given its essence, which is directly applicable to it or the application of a transcendental category, everything that exists is exceeded by the forces that constitute it. The object therefore does not have an “in-itself/for-itself”, but always has to be understood or comprehended by its existence beyond its terrain, beyond the object in question, in a rhizomatic liaison with other images or images of thought.

Deleuze presents how the “image of thought” operates in a far from straightforward manner, and this introduces its own trap. Following Elizabeth Grosz’s reading of the situation, this can be seen as appearing behind the limits of the mirror’s plane¹⁸⁷ and negotiated secretly as an “in-between” in the gap between the reflection and the real which intersects differently questions of the virtual and the real, the real and representations of the real.¹⁸⁸ I discussed this in ‘Questioning of the Space In-between’¹⁸⁹ (summary given in Appendix C, p. 193). It has also been an important area of exploration within my art practice.

The actual relationship between the two, and with it the space of negotiation, is a closed world where “becoming” is negated. There is only a void, along with its negation: the real is a rupture in the symbolic, an event at the edge of the nothingness of being. This is expressed in Lavazzi’s formula, subject to multiple possibilities generated by the virtual “object=x”.

¹⁸⁶ Deleuze, G. *Nietzsche and Philosophy*, p. xiv

¹⁸⁷ Grosz, E. *Architecture from the Outside: Essays on Virtual and Real Space*. Cambridge, Mass: MIT Press, 2001, p. 80

¹⁸⁸ Gemeinböck, P. “Virtual Reality: Space of Negotiation” in *Visual Studies*, Issue 19. April 2004, pp. 52-59

¹⁸⁹ Bal, G. “Questioning of the Space In-between” in *Anadolu University Publication* (a quarterly academic referee journal), Eskişehir, Nov. 2003, p. 37

O = A, “Big Other,” a typically ambiguous Lacanian quantity which is identified by turns with the socio-Symbolic Order and the Real (R) - residual being, that which has never (yet) entered consciousness; A, being, in the former case, merely a form, or (more or less conscious) structure, and, in the latter case, no-thing, can only be sensed through (“small other”) part-objects, displacements, particulate quantities of desire that endlessly defer (“it”) through a syntax of substitutions.

X = R: that portion of the Real, psychic residue, primordial trauma, that motivates all positivisation. What is R? X. Who knows...

X		
	O	
	0	X

[...] so we begin with an empty form [...] an empty grid] ...¹⁹⁰

Lavazzi’s Lacanian presuppositions demonstrate the effect that analyses of different potentialities have when attempting to identify a singular element in a constituted system, which can be identified with the real. The “object x” is not an object in reality, it is beyond representation and designates a logical impasse within the structure of the symbolic order itself.

¹⁹⁰ Lavazzi, T. *Fantasy.Com: Game One, ZIP – Through Žižek to Internet Pornography at Rhizomes: Cultural Studies in Emerging Knowledge*, 2002

Date: 19.05.2003, refer to:

<http://www.kbcc.cuny.edu/academicDepartments/english/fantasy.htm>

This impasse is an underlying assumption in all of Deleuze's philosophy, as the constant process of actualising the virtual is a process of expression in structures, which prevents any reification of representation into a realm of "being" while also positing the structural "intensity = 0". This then forms the basis of the potential creative strategy I have tried to develop, in which the continuous creation of new concepts is the aim and in which the concept itself can be described as an event. However, as Lavazzi also points out:

The only danger in all this is that the virtual could be confused with the possible. The possible is opposed to real; the process undergone by the possible is therefore a "realisation". By contrast, the virtual is not opposed to the real; it possesses a full reality by itself. The process it undergoes is that of actualisation.¹⁹¹

The possible is what might become or is "yet-to-come", as "the virtual is real in so far as it is virtual."¹⁹² As Deleuze says, difference is that the possible is a mirror of the real, while the virtual does not mirror the actual. The real is the image of the possible, with the addition that it is a real image. Life is the production of difference, or the actualisation of tendencies to differ. This would mean that images were a passive copy of the world, added on to already differentiated beings. This means the power of a being maintains its capacity to respond actively to what it encounters.

Artworks can be thought of as actualisations in the virtual world. Working with installations, however, artists also create realisations, events in the real. Installations can deal with both the possible and the virtual and be both actualisations and realisations. This ambiguity is what I am trying to explore.

This confusion between real and virtual leads, philosophically speaking, to Deleuze's definition of the event. It is also consistent with Deleuze's ontology where any

¹⁹¹ *ibid.* p. 211

¹⁹² *DR*, p. 208

actualisation presupposes the virtual world of all possible. In this formulation it is no longer possible to identify any symbiotic relation between the real and the augmented real which is an idealised simulation. If the “subject in the real” is an “existential” subject, prior to symbolic mediation, it would appear to move around an axis or centre in relation to an immediate “reality” that is never accessible. However, Deleuze’s work indicates how there is always a divergence between the “residual being” and the real, which emerges not from a process of negative differentiation, but as something “in-between” from a process of negotiation.

The “in-between” here refers to two fundamentally different notions of space – virtual and real – whose only intersection is continuously negotiated by the physical presence of becoming in the “O = A”. This is not a statement of ontological priority, but suggests that “subjectivity is determined as an effect.”¹⁹³

In an effort to deal with “in-between” categories, the boundary assumes a particular importance, because it becomes the point from which something begins its existence and/or its ambivalent articulation. The phenomenon deviating from this norm therefore implies that “in-between” is a notion dependent on reciprocal determination and it thereby extends a binary distinction into a new form of rhizomic distribution.

I became interested in how this reading of Deleuze could be used further to abolish dualisms from ontology, most of which are situated as prior to “being”, which suggest there is not one force but many in play in subjectivity, identity and Otherness, sameness and difference. This in its turn generates a range of notions of crossings and transitions, of boundaries and limits, of relocation from within existing structures as a point of change and an engagement in rupture and affirmation within an encounter. I wanted to explore the contradiction contained in how “a single voice raises the clamour of being.”¹⁹⁴ I saw this as the play and interaction of forms on the basis of

¹⁹³ Deleuze, G. *Empiricism and Subjectivity*, p.26

¹⁹⁴ *DR*, p.35

which a subject could find its completeness in “becoming actual” and I discussed this in ‘Rethinking of Everyday Life’¹⁹⁵ (summary given in Appendix C, pp. 195-196).

The creativity of thought as opposed to its consequential image as representation consists in tracing a line through different planes of production and thus redistributing its co-ordinates towards concepts formed.¹⁹⁶ This highlights my interest in the political and cultural context of contemporary art production.

In this creativity “the concept is not given, it is created, or to be created; it is not formed, it posits itself in itself [...] The two imply each other, since what is truly created, from the living thing to the work of art [...] The more the concept is created, the more it posits itself. What depends on a free creative activity is also what posits itself in itself.”¹⁹⁷

If one considers that the Deleuzian tendency, in the final instance, is to develop a thought that operates in the absence of the “other” without a subject, then the crucial significance of the “other”, for him, is not in its status as an object or another subject, but it is a structuring principle of “the creation of the new.”¹⁹⁸

The principle of the “other” subsequently represents what is possible. This is a condition of the foundation of objects and “the constitution of objects (form-background etc), the temporal determination of the subject, and the successive development of worlds, seemed to us to depend on the possible as structure-Other”¹⁹⁹ beyond any specific configuration of singularities.

¹⁹⁵ Bal, G. “Rethinking of Everyday Life” in *Rh⁺ Sanat* (bi-monthly contemporary art magazine), 21st issue, Istanbul, July 2005, p.46

¹⁹⁶ Deleuze, G. *Negotiations*, p. 25

¹⁹⁷ Deleuze, G. *What Is Philosophy?*, p. 25

¹⁹⁸ *ibid*, p. 147

¹⁹⁹ *LS*, p. 318

Yet what the “other” reveals still intriguing. After all, in these transformative connections, what is the mechanism for critical engagement of artistic production leading to a multitude of rhizomically self-transformative pluralistic approaches? And as O’Sullivan draws our attention to a “fundamental political question: where are the dissenting/creative subjects of today? And how are they being produced?”²⁰⁰

“Art”, he states, “at least as it is figured within representation, is complicit in this dynamic. Art mirrors back an apparently reassuring image of our own subjectivity (an outer form and an inner content). As such, a transformation in how we think about art will necessarily alter the topology of how we think ourselves and vice versa.”²⁰¹

The repercussions of artistic reflection are presented with an understanding of “what is not art still is art.”²⁰² And it is important to remind ourselves again of the question: “where are the dissenting/creative subjects of today?” This has implications for the strategies explored at the emergence of an awareness of “rendering visible, to cause to appear and to be made to appear” over its transformation.

The event turns the potentiality of a situation into an act that disrupts the established order. However this disruption of order breaks the flow of mediatisation with its own construction of reality, which unfolds new possibilities for its future production, “out of them a recomposition becomes possible [...] a proliferation not just of the forms but of the modalities of being.”²⁰³

²⁰⁰ Simon O’Sullivan, *Art Encounters - Deleuze and Guattari: Thought Beyond Representation*, Palgrave – Macmillan, 2006, p. 95

²⁰¹ *ibid.* p. 16

²⁰² Baudrillard, J. *The Conspiracy of Art* ed. by S. Lotringer. NY: Semiotext(e), 2005, p.79

²⁰³ C, 90

This is where Guattari's conception of the production of subjectivity becomes crucial. Here there is a need to recall a question that I raised in an unpublished conversation with Ali Akay²⁰⁴, a question that involves "subject/object relations... In this case what is the relation?"

Akay: The thought of Deleuze has neither a relation with subject nor an object. He told us that the "subjectum" is not a subject. This is like "individuation" and very different from individuals. This is important as I try to explain the implications implicit in your last question.

The subjectivities are, according to Deleuze and especially to Guattari, the variability of the individuals. There is a concept of "hecceite," which is a different aspect of the relation of subject and object. Deleuze calls it transcendental empiricism or "superieur emprisme", which means the subject and the object, do not have pre-existing relations. There is no object before the subject and the subject is not an experienced one but rather the subject and object are co-producing and individuating together with some chaotic harmony in the relation of the actualisation of the virtual. Deleuze says there are no pre-existing forms before, but some kind of relations without form between components. There are no subjects but dynamics individuations without subject, which constitute collective statements. According to him, in *Difference and Repetition* (P.U.F.1968) he explains that the "univocity of being" is immanent and is individuation as a last form of the actualisation. This is why Deleuze's thought is without subject or object. The "hecceite" takes the place for the realisation of the individuation, which is different from the individual. As Simondon says the individuation must be taken as a "becoming" of the "being".

This reflexive analysis of being (a negative and externally determined ontology which is positive and internally determined) leads to the issue of a "broadly empowering

²⁰⁴ Bal, G. "Gulsen Bal in Conversation with Ali Akay", an unpublished article, 17/03/2005

political space”.

The primacy of a critical practice that stresses its function as the mapping of the conceptual forcing constructs the mechanism of methodology and introduces different planes of practice, with the attention on the theoretical issues that arise from the possibilities and limitations at the edge of spaces of production. It is within this context that methodologically practising philosophy could produce the generative matrixial space and interfaces.

Rather, for both Deleuze and Guattari there is an emphasis on our pragmatic involvement in the material production of our own subjectivities. Is this perhaps a call for an expanded notion of what art practice is? Certainly, it is to realise that one of the roles of art – understood as an activity of creatively interacting with the world – is precisely the production of subjectivity.²⁰⁵

However, representational schemas cannot lead individualising difference; rather they differentiate because of some aspect of their intensity and establish the field of individuation, unfolding intensities to enable the constitution of individual differences. The basis of individuation results neither in an “I” nor a “self”²⁰⁶ and ruptures specific moments of implication within a process in which the “I” and the “self” transgress one another. The “I” is a form of identity and the “self” a site within “a continuity of resemblances”. Individuation disrupts both the matter of the “self” and the form of the “I” into rhizomic realisations.²⁰⁷

These practical readings suggest there is not one force, but many in which a subject could find its completeness in “becoming actual”, where the subject can be brought

²⁰⁵ Simon O’Sullivan, *Art Encounters - Deleuze and Guattari: Thought Beyond Representation*, Palgrave – Macmillan, 2006, p. 97

²⁰⁶ *LS*, p. 257

²⁰⁷ *ibid*, pp. 257-258

into existence in which a certain ontological root engenders “in-betweeness” and its potentialities. Or is just an indication for being trapped in one’s subject position?

At this point, room for scepticism reveals itself in the very idea of the production of production itself.

• Visual Based Practice: My Artistic Projects

What follows is a selection from my own experimental art production, which serves to articulate how fields of critical inquiry are interrelated and can be used to produce art practices. They are documented in greater detail in “Videography” in Appendix A.

My early works – such as the floor installation *There* (see Chapter 1, p. 4), multi-media installation ? (see Chapter 1, p. 5), *Transparency of Stained Mirrors* (see Chapter 1, p. 5), *Surveillance and Self-Agency* (see Chapter 1, p. 5), *Other mirrored* (see Chapter 1, p. 15), *disembodied Voice* (see Chapter 1, p. 15), *Screened Out...* (see Chapter 1, p. 16) – were produced to articulate some of the important concepts in Deleuze that informed and acted as starting points for my practice. These tried to bring the question of the mechanisms that involve a process of giving a substance to the notions of “being” and of the “real” to the surface, where different orders constitute qualitative multiplicities of differential relations.

These were produced with an understanding of how the emergence of a realm of “image reality” creates an external boundary of the displacement of manipulation. The measurement of all representational forms is therefore placed on the same level as the manipulation of a binary code process realised through in its usage of the medium itself, which is regulated within the event of the new along the axis of the possible at the interplay of mirrors. The possible then functions as a mirror image of reality, but establishes itself as if it is indifference to “real”.

Another group of works took these experiments with the usage of the medium a stage further: *A Living Map*²⁰⁸ (see detailed information of the work in Appendix A, p. 157 also see Appendix B, pp. 177-178), *Include me In/Out*²⁰⁹ (see detailed information of the work in Appendix A, p. 160), *The Self on the Screen*²¹⁰ (see detailed information of the work in Appendix A, pp. 161-162), *Ennui Vacui*²¹¹ (see detailed information of the work in Appendix A, pp. 162-163 and also see Appendix B, pp. 183-184),

²⁰⁸ Exhibited in *Nomadic Reflections* curated by Gulsen Bal, International Bandırma Arts Festival, Bandırma (2002). Reviewed: “Nomadic Reflections” – a contemporary art exhibit in *Turkish Daily News*, Istanbul, 2 June 2002, p.14; “A Contemporary Art Exhibition” in *Radikal* (Turkish daily newspaper), Istanbul, 4 June 2002, p.15; “Nomadic Reflections” in *Cumhuriyet* (Turkish daily newspaper), Istanbul, 6 June 2002, p.18; “Cultural Differences” by A. Sönmez in *Milliyet* (Turkish daily newspaper), Istanbul, 6 June 2002, p.11; “A Curator like Vialli” by A. Sönmez in *Milliyet* (Turkish daily newspaper), Istanbul, 21 July 2002, p.12; “Nomadic Reflections” by Ian Padgett in *Sanat Yıllığı* (arts annual), Istanbul, January 2003, p.34. Broadcast: Exhibition review with Öznur Kırgız at TV8, *National TV Channel*, Istanbul, 9 April 2002

²⁰⁹ Round-table presentations at: Forum 2002, November 2002 | Conversations, art and society in Europe, December 2003 | The Gorges of the Balkans, A report, July - October 2003, Kunsthalle Fridericianum, Kassel-Academy of Fine Arts, February 2004 | Madrid Media Lab, May 2004 | City Museum of Skopje, May 2004 | Casa Transit, November 2004 | Cluj-Video Zone 2, November 2004 | Beyond Stereotypes, October 2005, Tel Aviv. And real space installations/shows at: MediaLab Madrid, February - March 2004, Madrid | City Museum of Skopje, May 2004, Skopje | Channel Zero, Netherlands Media Art Institute Montevideo, August 2004, Amsterdam | Casa Transit, November 2004, Cluj | REX Cultural Center, December 2004, Belgrade | Best project award for 2005, European Media Art Festival, April 2005, Osnabrueck | Going Public 05 - Communities and Territories, May 2005, Larissa | Synch Festival, July 2005, Athens. Selected reviews: “Balkan Wars” in *El Pais* (Daily Spanish National News Paper), 18 Feb 2004, p.16; “Hola Grecia” in *Cultura Terra*, 23 Feb 2004, online; “The Making of Balkan Wars: The Game” in *digitale medien*, 17 Feb 2004. online. Date: 09.05.2005, refer to: <http://www.balkanwars.org>

²¹⁰ Exhibited in *Art Beat: Battiti D’arte Sull’adriatico*, Biennale Adriatica di Arti Nuove (Adriatic Bienalle), San Benedetto del Tronto (2004), also exhibited in *Transmission*, The Arts Gallery, University of Arts London, London (2007). Reviewed: “What I See in the Mirror” by Rana Korgul in *Hillsider* (a monthly art & culture magazine), Istanbul, May 2007, p. 5

²¹¹ Exhibited in *Border Crossing -Tur reTur*, Kunstforening, Oslo (2004). Reviewed: “Kunst På Tvers” by Mange Grenser in *Aftenposten* (Norwegian national daily), Oslo, 3 Sep 2004, p.11; “Border Crossing - tur re tur” in *Åpningsfest Oslo Kunst* (Norwegian art newspaper), Oslo, 2 Sep 2004, p.19; “Utstillingsåpning Oslo Kunstforening” in *Kunst Oslo* (Norwegian national newspaper), Oslo, 27 Aug 2004, p.4

*einfache Gleichheit mit sich*²¹² (see detailed information of the work in Appendix A, pp. 163-164) and *where the streets have no names / wo die Straßen keine Namen haben*²¹³ (see detailed information of the work in Appendix A, pp. 164-165) and *Looking to the Left*²¹⁴ (see detailed information of the work in Appendix A, pp. 165-166). These were produced as practical responses to the question of how to generate qualitative multiplicities or relational entities to the constitutive tendencies in the structure. These works are as much part of the past as they are part of the present and future, mirroring processes of experimental forms of production.

In the multimedia installation *A Living Map* my aim was to provoke the operative function of the multiplicity of objects and construct new forms of complexity. This would mean that the reception of images would be appropriated beyond the actual event, due to time delay and dislocation between two different realities. A camera and projector were utilised to generate images within an enclosed space, which are in fact transmissions of what is happening simultaneously at an external location where the viewer appears on screen by sensory interruptions in the very inside of the situation. The intention was to explicitly use processes to evoke events, capturing the diverse forms of location by examining their constitutive components.

This engagement entailed addressing the processual intensities, which revealed its transformative capacities as a space for possibilities mediated by relational models demonstrating how these could lead “to a recreation and a reinvention of the subject itself”²¹⁵ by uneasy relations and interdependencies.

²¹² Exhibited in prog:ME – 1st Festival of Electronic Media, Rio de Janeiro (2005)

²¹³ Exhibited in *Third International Video Festival*, MoNA, Detroit (2005)

²¹⁴ Exhibited in *Exchange*, Contemporary Incheon Art Museum, Korea (2006)

²¹⁵ Deleuze, G. *Negotiations*. p.131

The dynamics of individuation as the basis for anti-representational closure necessitates further elaboration. This rhizomatic structure of emergence at the edges of the boundaries between unfolded and unfolding engender territorialisation and deterritorialisation as a result of interferences and intersections of the “spaces of possibilities” and of the topological forms that shape these spaces. A space in which the differences partake is the critique of their conditions of possibility. In allowing for the possibility of transgressing this condition, the critique that searches for an analysis reflects the subject-position.

The video piece *Include me In/Out* shown as part of multi media project *The Making of Balkan Wars: The Game*²¹⁶ mirrors how situational representation could be relocated within the paradigms of the generative matrix as a result of deconstructing stereotypes in the production of the image that defines its reality and produces a “becoming political” subject. This was achieved by referencing the subject’s own recollections of traversing history and reconfiguring it through interviews with two elderly people. This narrative is encoded in relational forces and a vision of belonging not only to the place(s) where people come from, but also to the place(s) where people happened to be, which immediately unveils their differentiation, causing it “to become the other”.

In this work, a journey has been created between the real and the imaginary. This articulates the process of inhabiting multiple appearances. At the core of this dynamic is the process implicit in digital technology, utilised together with the specificity of location while its virtual form provides more of an open system in which new mappings could be articulated and remade, rather than serving only as a site of

²¹⁶ *The Making of Balkan Wars: The Game* is a Personal Cinema project primarily focused on the social and cultural issues within the Balkan Peninsula and aiming to create a network between artists, art critics, writers and curators from South Eastern Europe. It proposes some new media works created by 51 participating artists investigating the Balkan territory and way of life. Personal Cinema organises projects and events that engage the critical mind of the public, suggesting alternatives to the new global homogeneity. It focuses attention on problems that concern the local territories and tries to explore the different cultural characteristics that constitute the social identity of the individual. Moreover, it works to develop public contexts for minority groups to express and represent themselves.

interdisciplinary dialogue. Both geopolitical war games and epic-strategy video games are interrelated in this multimedia project. At the same time as virtual battle scenes are celebrated for their extreme realism, contemporary warfare has begun to resemble science fiction to a relative position of the “actual”. The reality (or virtual reality) presented does not adequately describe the real-time of history, which has the form of a politics of deterritorialisation. The dynamics of individuation as the basis for anti-representational closure necessitates further elaboration. This rhizomatic structure of emergence at the edges of the boundaries between unfolded and unfolding engender territorialisation and deterritorialisation as a result of interferences and intersections of the “spaces of possibilities” and of the topological forms that shape these spaces while bringing out focus of attention into dialogical art practice.

The Making of Balkan Wars: The Game was intended to counteract the sensational spectacle of war presented by the media. By deconstructing stereotypes, focusing on the distortion of identities, a coming instability of the models as part of an artificial world might be generative, becoming stable in the midst of a response to the notion of progressive negation. I discussed this in a conversation with the co-curatorial members of the project published in ‘The Making of Balkan Wars: The Game’²¹⁷ (summary given in Appendix C, pp. 193-194).

The multiple representations of this conflict can be cross-referenced with the substitution of signs of the real for “the real” in so far as it mirrors how Baudrillard’s mutation of the sign where repetition substantiates the simulation. Representing is the means of reproducing the very idea of the production of production itself. What remains is “the spectacle of the simulacral.” What these “negations of identity dramatise, in their elision of the seeing eye which must contemplate what is missing or invisible is the impossibility of claiming an origin for the Self (or Other) within a

²¹⁷ Bal, G. “The Making of Balkan Wars: The Game” in *Rh+ Sanat* (bi-monthly contemporary art magazine), 9th issue, Istanbul, March 2004, p. 51

tradition of representation that conceives of identity of a totalising object of vision.”²¹⁸
The force of cultural difference consequently upholds the violation of a signifying limit of space; it allows a counter-division of objects. However, “where do we stand in [conceiving of identity of a totalising object of vision that] may be described as the attenuation of identity and its simulacra”²¹⁹?

The multi-faceted project *The Making of Balkan Wars: The Game* was made to address the space of production within a medium of video games, in pursuance of its manifestation that takes place in a void of real material productive forces, which ultimately have no connection to reality. Thus, the boundary between the image and simulation breaks down. This project as a whole and my part within it was centred on the fundamental question of whether the existence of the “other” depends on the “self” or is it the “self” that creates the “other”?

This video *the self on the screen...* depicts a woman in a state of turmoil, trauma or torment in a bath in a white-tiled bathroom. My aim in making this work was to consider how to depict the un-presentable. However disturbing her revelations appear, the video highlights a tragic recognition of a projective transference. In an otherwise empty white space, in which the existential state represented by the performer invents ‘personae’, these anonymous bathroom conditions create the possibility of an artificial interface. By determining the conditions for its actualisation, insofar as the actualisation is of differences, there tends to be eradication of the “real”.

The process of inhabiting, represented in the video through the re-articulating a slippery sense of identity relative to the notions of Being, or “being-ness”, is revealed to us in the midst of the dynamics of “becoming”, which is reflected in the code of acting. In capturing the mis-recognition, the video highlights a tragic recognition of a projective transference, which leads to mirror a multiplicity of experiences.

²¹⁸ Hall, S. “The Real Me, Post-Modernism and the Question of Identity” in *ICA Documents* 6, an ICA publication, 1987, p. 4

²¹⁹ *ibid*, p. 8

What I was interested in was how notions of visibility and invisibility of multiple and shifting references between the issues of otherness can be situated in a multiplicity of difference. Its difference is then appropriated and reduced to the “same”.

In parallel to this, the process allows the video piece to elaborate on a binary distinction – between who is filmed and who is filming, which is also explicit in the digital technology.

The multi-channel video work *Ennui Vacui* offers us the elements that identify the constituency of a space of interruptions and a space of enunciation. New meaning or interpretations emerge within its abstract multiplications by continuously displacing the “reality” of the individual observed by its virtual shadow of multiple singularities.

einfache Gleichheit mit sich... explores and highlights the recognition of a “self” within a reflexive discourse, revealing its relation to the notion of individuation or actualisation where the possibility of an artificial interface is created. The slow camera is fixed upon an office building, recording unimportant events or situations resulting from the movement of those within. The video was shot at night, and the darkness in contrast to the lights in the building constructs an ambivalent visual environment that highlights the modern technologies of territorial power and surveillance. The setting, the method of shooting and editing allows the video piece to elaborate on a binary distinction between the presence of an object and new symbolic differences of intensity that frame it, which is also explicit in the digital technology. Utilising the specificity of location and the actions within the building simultaneously captured in its documentation provided a means to examine the notion of a space problematised through representational dichotomies.

The building and its documentation in the video contain a negative mirror to an autonomous existence, the eye behind the camera. Here the actions of the subjects in

the film – i.e. the people filmed in the building – materialise themselves through subsequent actual movements as if they were precarious acts of differentiation.

I produced the video work *where the streets have no names / wo die Straßen keine Namen haben* as an attempt to engage with presenting the un-presentable at the borders of “existential territories” in which a form of articulation raised the issue of “becoming-subject” in the course of which nothing has taken place but the place.

In *When the Moon Waxes Red* Trinh T. Minh-Ha explains: “to challenge the regimes of representation that govern society is to conceive of how a politics can transform reality rather than merely ideologise it. As the struggle moves onward and assumes new, different forms, it is bound to recompose subjectivity and praxis while displacing the way diverse cultural strategies relate to one another in the constitution of social and political life.”²²⁰

What remains contentious is the extent to which this piece does not present an analysis of the visual subject content but rather reveals the mechanism or mechanisms by which this encounter is supposed to, or is, taking place. Furthermore, temporary mediation systems are at play, contributing to multiplicities of subject-positions through opening a discursive space by creating a complex mode of production site.

• Conclusion

This chapter sought to designate the interrelationship between art production and subject constitution in addition to the divergent lines of encounter in the “production of subject”, which usurp the very subject-position beyond the verb “to be”. Among other instances of conceptual forcing, there is the question of how a “practising philosophy” might function in artworks to produce its object. In addition, within these

²²⁰ Trinh, T. Minh-Ha, 1991 “The World as Foreign Land” in *When the Moon Waxes Red: Representation, Gender, and Cultural Politics*, New York: Routledge, p. 185

works I wanted to consider how creative practice might inform the theory. The problem thus presupposes encountering different aspects of an object, leading to the uncovering of different engagements in rupture.

However, these cannot adequately treat the complex Deleuzian project of the problematic pertaining to productivity and the synthesis of differential structures within images of thought's actualisation and realisation, especially considering what happens within a paradoxical insistence where an "ethico-aesthetic" paradigm becomes the principal factor in its negation of dominant reflective determinations. This is understood in the formulation that is conceived as a "production model"²²¹ in its reference to an experimental dynamic involved exploring the complexity of the "production of subjectivity".

I will return to this problem in Chapter 5, but the following chapter examines how my curatorial positions articulate a coherent position relative to the current state of creative production while at the same time seeking to address what is implied by actively exploring multiplicity and participation, confrontation and plurality.

²²¹ C, p. 35

4. Production

site:

Curatorial Practice

4.0 Overview

4.1.0 Let Me Drift a Bit Further!

a small step towards an intriguing proposition...

4.2.0 Visual Based Practice: My Curatorial Project

4.2.1 What If?

4.2.2 Border Crossing

4.2.3 Territories of Duration / Territorien auf Dauer

4.3 Conclusion

Overview

This chapter explores the hidden boundaries within the complex mode of production represented by contemporary curatorial practice in the visual arts. The issues that emerge here are gathered together to reflect my own curatorial position with its own multilayered constituents. This is examined by an understanding of what “may be distinguished from its precedents by a new emphasis upon the activities associated with the framing and mediation of art, as well as with the circulation of ideas about art.”²²² My starting point concurs with the widespread view that contemporary curatorial practice “is no longer primarily based on arts’ production and display... The significance of curating as differentiated from say art making, is that it acknowledges cultural production as a field of organisation of emergent and open-ended cultural encounters, exchanges, and enactments...”²²³

²²² O’Neill, Paul. “The Politics of the Small Act” in *The Political Potential of Curatorial Practise*, On Curating, Issue # 04/10, p. 7

Date: 25 March 2010, refer: http://www.on-curating.org/issue_04.html

²²³ *ibid.* p. 8

The issue for discussion is how curatorial practice is exercised beyond the traditional role of an exhibition organiser and to what extent this replaces the archetypal format when the artist adopts a dual role as both artist within and curator of a particular project. When an artist is also the curator, how can a coherent position be established relative to the current state of creative production and other competing models for the roles of artist and/or curator? What are possible determining potentials that shape the current curatorial model in which several models co-exist?

Here, as Jens Hoffman suggested, “the question that remains, and the one worth asking, is whether an exhibition that brings together a large number of different artworks can become a ‘work’ itself”²²⁴ and is this the role for another artist and not a curator? Further, as I have asked other curators such as Guy Brett, how are we to see “self-organised” and “artist initiated” curatorial practice when artists organise their own shows? Will this undermine or challenge the curatorial role? Furthermore, how could one describe the constituency of the artist position within this context? As A. Farquharson suggests, Deleuze has been a model for some of Europe’s “star” curators, such as Obrist, as he

characterises working between poles as “in-betweenness” that, together with related references to “becomings”, “multiplicities” and “nomadism”, seems lifted from Gilles Deleuze and Félix Guattari’s distinctive lexicon. Although rarely alluded to directly, it seems that the new curators aspire to create the conditions for Deleuze and Guattari’s now classic notion of the “rhizome”, whose intermeshed, multi-directional patterns of growth contrast with the unitary, dialectic and hierarchical tree-like structure.

All this has quite serious implications for the status and roles of art and artists. An exhibition that behaves ‘rhizomatically,’ or one that foregrounds

²²⁴ Hoffmann, J. *The Next Documenta Should Be Curated By An Artist*. Contribution by Daniel Buren: Where are the Artist? Date: 11.02.2005, refer to: http://www.e-flux.com/projects/next_doc/d_buren.html

its own sign-structure, risks using art and artists as so many constituent fibres or pieces of syntax subsumed by the identity of the whole.²²⁵

As these comments indicate, contemporary curatorial practice has increasingly been redefined as an open system in which multiplicity and nomadic movements between and among seemingly distinctive practices and modes of thought are presented with multiple points of entry and articulation.

• Let Me Drift a Bit Further!

a small step towards an intriguing proposition...

We are aware of the fact that it is not possible to give absolute answers to multiple questions; theory has a role in defining processual intensities by pointing out the complex and changing context of interruptions for articulating dynamic responses to static structures. The focus of attention here is consequently to explore what happens when practice transcends its own context with the politics of production.

This, it is proposed, constitutes and transforms the space that it temporarily occupies the resulting locations and non-locations rearticulating the relationship between social and territorial conditions. This is problematised and linked rhizomatically to a far-reaching network of processual intensities.

The resulting disjunctions and contradictions define the politics and practice of difference to the extent “speaking ‘of’ others becomes an “other”—denouncing act of self-annunciation. So we speak ‘for’, not ‘of’, others.”²²⁶ This conveys the re-appropriation of the production of the subject.

²²⁵ Farquharson, A. “I Curate... You Curate... We Curate...” in *Art Forum*, September 2003 / No 269, pp.7- 10

²²⁶ Richards, Colin. “Missing You: Indecent Self-Possession” in *Public Lectures & Conference Papers at 2nd Johannesburg Biennale 1997*. Date: 7.9.2005, cf.: <http://camwood.org/abstracts.htm>

However, in the identification of “there is no Other of the Other”, the “other” functions only by the exclusion of a unique “object”. In *Tarrying with the Negative*, Žižek suggests that this unique aspect of the “object” is a system and a product, which is not simply symbolic. In other words, the impossibility of engagement almost opens up the creative process to a dialogical interaction in reference to the “production of the subject”. This reinforces the transitory space that determines the routes taken *per se*.

Yet it is worth dwelling upon a related thread to identify the cultural objects beyond the pluralistic restraint of politics and practice of difference resulting in subject and object strategies relative to the creative process.

Because of the collision of subject and object, any form of identifying becomes as an affirmation, becoming complicit. One becomes an agent of this kind of collision and the work registers the formation of new subjectivities expressed in language, place and enunciation. The role of an artist is a very complex activity of carefully considering ‘protocols of power’ and mapping of meaningful strata, since the “other” and/or what one is looking for is hidden within these strata of formation.²²⁷

If so, is it still possible to invoke a strategy that takes account of the situations in which the subject has no place? And in addition, what appears to happen within an “I-other” disparity of divergent lines of encounter? Also, does “in-between space” exist? Finally, what is still missing in a trans-local and trans-national location within cultural geography?

This is not simply a matter of recognising the potentialities and possibilities of describing such different spaces or spaces of difference that manifest “trans-individual” or “trans-subjective” connectivity, but it is the productive capacities of

²²⁷ Azizov, Zeigam. *Gulsen Bal: Struggling with the Other or “Not I”*
Date: 20.03.2006, refer to: <http://www.worldwidereview.com>

this that are yet to be explored regarding new mechanisms that seek to convey creative practice along “a politics and ethics of singularity, breaking with consensus, the infantile ‘reassurance’ distilled by dominant subjectivity.”²²⁸ This is revealed in their ability to cross the thresholds of the ‘new’ existential mappings.

“Identity of identity” and “difference” are no longer understood as the reflective opposition between identity and difference but as singularity. As previously stated,²²⁹ “that identity not be first, that it exist as a principle but as a second principle, as a principle become; that it revolve around the Different: such would be the nature of a Copernican revolution which opens up the possibility of difference having its own concept, rather than being maintained under the domination of a concept in general already understood as identical.”²³⁰ By contrast, the former discourse presents a level of generality that erases specificities and power relations, thus effacing what Deleuze, a philosopher of difference, sees as the challenge of decentring, of divergence.

However, the axiomatic of these notions can no longer be assumed. It must have come about as a result of unexpected occurrences and intersections into a realm of “being” while also positing the structural “intensity = 0” to reconfigure a disjuncture in terms of examining the very definition and differentiation of cultural forms, including mirror disposition at the very point of crossing the limits of being and makes it possible.

° **Visual Based Practice: My Curatorial Project**

My own position entailed a practical approach to creativity, reflecting a profound concern about the fragile and ambivalent position inasmuch as it describes and traces the artistic practice and incorporates another practice – the curatorial work – as a form

²²⁸ C, p. 117

²²⁹ cf. p. 20

²³⁰ DR, p. 41

of self-contextualisation. I discussed this at length in my article ‘Open Systems’²³¹ (summary given in Appendix C, pp. 196-197). In this way, my practice sought to use the exhibition site – in different European metropolitan centres – as an experimental dynamic that could define the space of current relations – in the metropolis – and problematise the social relations contained there while using a critical referentiality that reflects thinking differently about what constitutes art practice and the work of curatorial practice.

What if?

The question posed by the exhibition project “what if” entailed re-posing the question itself in terms of what arouses the capacity to negate present conditions. “It’s the possibility that the new form – the new possibility of the form”, says Alain Badiou “is in relation, in direct relation with [...] a new access, a new manner, a new entry, a new access in the chaotic of sensibility.”²³² This is where we are confronted with different complex relational powers and forms while the issue of intrinsic-normalisation to existing social values is rendered unanswerable.

A position is taken and this unfolds as a proliferation not just of the forms but also of the modalities. But there is also a secondary dissemination, designated by the exhibition itself, which differentiates itself, delimits its domain of objects and designates what it considers to be its future shifts and its modality, leaving the door open to generate a re-articulation of forces. From there and because of this, the exhibition prompts us to engage in re-thinking our assumptions/expectations/perceptions of realities, which reveals a more elementary

²³¹ Bal, G. “Open Systems” in *Rh⁺ Sanat* (Bi-monthly Contemporary Art Magazine), 25th Issue, Istanbul, Nov. 2005, p. 52

²³² Badiou, Alain. The Subject of Art
Date: 5 April 2005, refer: http://www.lacan.com/symptom6_articles/badiou.html

truth of a world marked out by culturally specific realities that concern local territories and tries to explore different cultural characteristics.

The artists participating in *What If?* (see outline of my curatorial practice in Appendix B, pp. 174-176; 178-179 and also see Appendix C, pp. 202-204) exhibitions were Turkish, Greek and Cypriot from both sides of the island but living in London. They came together to question the experience of “living across difference”, “in residence, in transit” while mirroring different stages in and of lived experiences, turning the invisible into visible form in dynamic interaction within specific terrain. This is formulated within an understanding relative to the “exhibition making” that “is no longer the only way that curating can manifest itself.”²³³ This concurs with O’Neill’s line of enquiry about “why I wish to put myself forward as an artist working curatorially, in that I employ certain principle categories of organisation as the material means for enabling often conflictual forms of artistic production to co-exist with one another.”²³⁴

Strategically, the project was formulated by collaborating with the same artist in three exhibitions in three different locations – Athens, London and Ankara – within an inter-disciplinary approach evolved from location to location.

However, what it seems is happening here is that the moments of sociability and object-producing sociability traverse art and its politics, creating responses within qualitative multiplicities or relational entities in which another plateau of engagement appears: “art is the production of different/ciation.”²³⁵

²³³ O’Neill, Paul. “The Politics of the Small Act” in *The Political Potential of Curatorial Practise*, On Curating, Issue # 04/10p. 7
Date: 25 March 2010, refer: http://www.on-curating.org/issue_04.html

²³⁴ *ibid.*

²³⁵ Alptekin, Hüseyin B. and Kortun, Vasıf. Conversation: *Yörüngeden Çıkan: Bir Başka Beriki*, 1991. Date: 29.11.2008, refer to: <http://resmigorus.blogspot.com>

What If?

*reflection on choice*²³⁶ ...

The Athens part of the exhibition explored issues of identity formation and was concerned with ontological foundations. Likewise with regard to subjectivity, reflections upon mirror images were explored, derived from responses to the parameters of cultural dislocation and in many cases presenting a continual return to a disjunctive temporality of cultural production – i.e. coming from one place, being/existing in another; making work with reference to one site but placing it in another.

The works were identified as cultural interventions which traced the relationships in their visibility and invisibility through a multiplicity of psychical and social locations. The exhibition was not only a conception of temporality; it also paradoxically referred to connections with a displaced identity in the immediate space and elsewhere. This idea is summed up by the following quote about Dostoevsky's work:

To be means to be for another and through the other for oneself. A person has no sovereign internal territory, he is wholly and always on the boundary: looking inside himself, he looks into the eyes of another or with the eyes of another.²³⁷

²³⁶ Curated by Gulsen Bal. 333 Kifisias Avenue, 23 - 30 September 2001, Athens. Reviewed: "What If? – Stories from a Deserted House in Kifisia" in *Epennitis* (Weekly news paper), Athens, 25 Sep. 2001, p. 22; "Conflict of Private and Public Life – An artist-run group project in an old abandoned house put forward new ways of looking at art, cultural diversity" in *Herald Tribune & Kathimerini* (daily newspaper), Athens, 1 Oct. 2001, p. 13; "London Calling" in *Athinorama* (monthly art magazine), Athens, Oct. 2001, p.78; "What If? – reflection on choice" in *Skala* (monthly art magazine), Istanbul, Nov. 2001, p. 68. Broadcast: *ANT1 TV* (Greek TV channel), News, Athens, 23 Sep. 2001
I also organised a talk on visibility and invisibility of locations and its reflection on the art practice as an extension of the exhibition. Speakers: Gulsen Bal, Vasilios Doupas (director, Apartment Gallery) and Andrea Gilbert (curator/art critic, Deste Foundation)

²³⁷ *Problems of Dostoevsky's Poetics*. ed. & trans. C. Emerson, Minneapolis: Univ. of Minnesota Press, 1984. p. 267

My curatorial work was to bring the artists together and to conduct or present an argument built around their various attempts to question dislocation within and through representation, as well as to investigate the spectrum of site interventions on the strengths of an interdisciplinary inquiry – as my curatorial work determined which spaces the artists occupied.

Dislocation and displacement in terms of cultural geography and migration were important in the show and there were works which explored how the new forms governance of migration in Europe are implemented: e.g. Turkish participant artist Metin Senergüç's and Greek participant artist Lea Petrou's site-specific installations explored our understanding of place and identity in a global society marked by mobility in a state of always "being on the move". As mentioned in Chapter 1 (see p.4), my site-specific installation focused on an emergence of a realm of "image reality" into labyrinth particularities where reason is confused with reality and logic with life in which the identity of the object is at stake mirroring of its transformation.

What If?

*in residence, in transit*²³⁸...

What If? – in residence, in transit..., a site-specific group exhibition in London, explored the concepts of identity, ethnicity and multiculturalism within the parameters of "[living] in a cultural moment dominated by de-differentiation and at the same time in a political moment whose vital sign is difference".

²³⁸ Curated by Bal, G. 84 Teesdale St., 23 November - 7 December 2001, London
Reviewed: "What If? – when a contemporary art exhibition being talked of ..." by Ferhat Özgür in *Skala* (monthly art magazine), Istanbul, Oct. 2001, p. 92. Broadcast: "Turkish Artist Living in London" by A. Duffrene at *BBC World Service*, London, 15 Feb. 2001

The notion of de-centred subject spectres of social fragmentation, both in expressions of essentialist identity politics and in transfers of power, is where ontological productivity of being becomes a perpetual becoming-other, generated “in our concrete being-in-the-world, or [...] in a conceptual determination, that of being a subject.”²³⁹

During this odyssey, the resulting disjunctions and contradictions are threads related to a consideration of multiculturalism and practices of difference through physical and social locations in relation to a challenge of divergence. Consequently the de-differentiation here is evoked by the notion of the undifferentiated other. This represented the journey of the unknown, which was crucial to the process and encouraged throughout, thereby not serendipitously but likewise not predetermined.

At this point, culture, in the sense of practices that represent ways of being, also generates forces of resistance to homogenisation, maintained within a kind of double vision based on dichotomies of revealing identity as a necessary illusion that constructs the fact that both self-identification and identification are always in process and structured differences continue to proliferate based on multiplicity in residence, in transit.

All the participating artists in *What If?* – from different cultural backgrounds and living in London – have come together to question the experience of “living across difference” in its formulation of the next series of the third self-contained exhibition within specific terrain. For example, Turkish participant artist Sevtap Genç’s site-specific installation tried to draw our attention on the concepts of identity, ethnicity and multiculturalism as transitional interaction including reflexivity placed within the urban environment. My multimedia installation (see Chapter 1, p.5) dealt with questioning a sense of space associated with the space of current relations.

²³⁹ Guzzoni, U. “Do we still want to be subjects?” in *Deconstructive subjectivities*. eds. S. Critchley & P. Dews, Albany, NY: State Univ. of New York Press. 1996, p. 208

What If?

*reflection on living across difference*²⁴⁰...

What If? - reflection on living across difference... was a group exhibition in Ankara that brought together works addressing issues within and across cultural boundaries. This is marked by establishing critical modalities – by engaging in examining forms of transmission integral to the very definition and differentiation of cultural forms, including reflexivity, that remain open to the trace of the other, the art of immigrations.

In the discursive space, culture is dominated by a de-differentiation whose vital sign is difference carried forward to interweave heterogeneous aspects of the experience of living across difference. Meanwhile, the upper boundary of this is exposed to display not the “real” itself, leaving behind a dialectically mediated category, but the social forces behind these appearances.

This is the space where this group exhibition poses questions about what engages culture’s own account of its affirmation of the specific and the local, the limited and the situated, as a source for proliferation.

Tracing an imaginary line along the emerging borders and across a map of the world, what emerges is the development of a new connectivity to facilitate new works. The

²⁴⁰ Curated by Bal, G. Painting & Sculpture Museum, 5 - 12 April 2002, Ankara
Reviewed: “A Splendid Cultural Environment!” by Beral Madra in *Radikal* (Turkish daily newspaper Paper), Istanbul, 6 May 2002, p. 15; “Three Cities and One Exhibition: What If” by Kemal Erdemol in *Avrupa* (weekly newspaper), London, 8 May 2002, p. 9; “What If?”... in *Arredamento – Mimarlık Dergisi* (monthly art magazine), Istanbul, May 2002, p. 3; “What If?” reflection on living difference across... by Ferhat Özgür in *Sanat Yıllığı* (arts annual), Istanbul, January 2003, p. 34. Broadcasted: Exhibition review with Rıza Ece at *TRT – Foreign Broadcast* (national weekly art and culture TV programme), Istanbul, 8 April 2002
I also organised a conference on the subject of Representations of the Other as an extension of the exhibition. The focus was related to bringing certain discourse on surface and signifying practices to come out for exclusions that remain open to the trace of the other, the art of immigrations. Speakers: Gulsen Bal, Beral Madra (art critic/curator, Istanbul), Jale Erzen (art critic, Ankara) and Deborah Semel (art critic, NY)

axis of this project is a process of culminating a realisation of works sited in the shifting interests of artists and to test new structures of collaboration within logic of the mobility.

For example, Kypros Kyprianou & Simon Hollington's video installation explored processes of appropriation to the theories of "subjectivity" in terms of examining forms of transmission integral to the very definition and differentiation of cultural forms. My multimedia installation (see Chapter 1, p. 15) tried to reveal the relation between oppositional entities one/other in such a way that it was impossible for one to confront difference from an Other.

Border Crossing

This group exhibition *Border Crossing* (see outline of my curatorial practice in Appendix B, pp. 179-180; 183-184; 186-189 and also see Appendix C, pp. 203-205) started by conceptualising as well as altering models of current exhibition models and focused on revealing a journey through trans-cultural practices. This is created by the dynamics of structural changes designated in the "in-between" within and/or across cultural boundaries, marked by practices and processes of non-place, particularly in their geographical capitals and margins.

In each location; Istanbul²⁴¹ (*Border Crossing – Here and Somewhere else...*, 2003), Oslo²⁴² (*Border Crossing – Tur re Tur...*, 2004) and Milan²⁴³ (*Border Crossing –*

²⁴¹ Curated by Gulsen Bal. Gallery X, Istanbul, 2003. Basic members of the group: Gulsen Bal, Elena Cologni and Karl Ingar Røys. Local artist participant: Silvia Erdem

²⁴² Produced by Border Crossing. Kunstforening, Oslo, 2004. Participant artist: Gulsen Bal, Elena Cologni and Karl Ingar Røys. Local artist participant: Hjørdis Kurås. I also organised an artist's talk as an extension of the exhibition.

²⁴³ Produced by Border Crossing. Care/of, Fabbrica del Vapore, Milan, 2006. Basic members of the group in dialogue: Gulsen Bal with Zeigam Azizov, Elena Cologni with Helena Blaker and Karl Ingar Røys with Alban Muja. Local artist participant in dialogue: Annalisa Cattani

Semionauti..., 2006), a local artist was invited with a focus on “invited to invite” while the local participant became an additional factor in the development of the project in its place-space specificity. These local participants became a crucial factor in the development of the project with regard to its place-space specificity. In addition, my curatorial position aimed to display diverse interventions inside and at the exhibition to identify elements of a possible exemplar for such a practice.

What the possibly understood as such refers to and the way in which it does so are therefore modalities of thinking differently; “in fact, one even creates the possible to the extent one realizes it.”²⁴⁴ This is, then, what the event gives to be thought: a concept of possibility determined by a manner or mode of occurrence.

This was where my curatorial position arrived at a means of looking at the exhibition site with the intention of showing the ways in which “the curator-as-artist” could be practised as a legitimate artistic strategy. At a later stage, several themes were developed within a specific response towards an event of a singular discursive location. This engaged the artists and the curator in multiple positions, with the aim of reproducing the “production of production” as a collaborative platform for creating a new form of relational space.

One objective of the exhibition was to map the territorial boundaries of epistemological constructions and to address the issues of disjunctures or any diverging of inhabited space and spatio-temporal borders in terms of examining the very definition and differentiation of cultural forms, including mirror disposition which traces the “other”. The realm of symbolic productions linked to the notions of identity as an illusion subjugated by de-differentiation whose vital sign is difference.

with Darth. I also organised a panel discussion on the subject of the location of emergence and temporary zones as an extension of the exhibition.

²⁴⁴ Deleuze, G. *The Fold: Leibniz and the Baroque*. University of Minnesota Press, 1992 , p. 152

Then what kind of project is possible within the space opened up by the new geographies, at the very point of crossing the limits?

These exhibitions, in each local specific city, brought cultural positions and political conditions into the leap of the principles of underpinning interventions. This was related to the territorial boundaries of its epistemological constructs and to addressing the issues of disjuncture or any diverging of inhabited space in terms of examining the very definition and differentiation of cultural forms, including mirror disposition, which traces the “other” concealed inside the many others.

The subsequent inhabiting in a context viewed as “other”, as well as the spatial claims as nodal points through local geographical elements, refers to an attempt to create space and place-space shaping characterised in relation to cultural visibility and/or invisibility. This was explored through experiences forming a structure that attempts to reconfigure certain traditional concepts of identity and space towards spatial/temporal disjuncture.

territories of Duration / territorien auf Dauer...

The group exhibition in Istanbul *territories of Duration / territorien auf Dauer...*²⁴⁵ (see outline of my curatorial practice in Appendix B, pp. 185-186 and also see Appendix C, p. 204) addressed a number of questions that are characteristic of an epistemological approach to the production of the subject within geopolitical relations. This project was initiated from the exhibition in Keçiburcu, *where it was, shall I be/ wo es war, soll ich werden...*,²⁴⁶ (see outline of my curatorial practice in Appendix B,

²⁴⁵ Curated by Gulsen Bal. Karşı Sanat, Istanbul, territories of Duration..., 23 June - 15 July 2006. I also organised a panel discussion on the subject of the location of emergence and temporary zones as an extension of the exhibition.

²⁴⁶ Curated by Gulsen Bal. whe Keçiburcu, Diyarbakır, 24 September - 7 October 2005. Reviewed: “Exhibition in Diyarbakır questions meaning of Europe” by Yasemin Gürkan in *Turkish Daily News* (Turkish national daily newspaper), Istanbul, 22 Sept 2005, p.2;

pp. 184-185 and also see Appendix C, pp. 204-205) in an engagement that mirrors “the regional, personal and territorial encounters [which] enable artists to appropriate the very domain of marginalised history in constructing their national identities.”²⁴⁷ The flows, in-betweenness and spaces of encounters interact with the proliferations of the sites within the fixed limits of these seemingly indicative settings.

An impelling force of difference operating in and across the existential territorial boundaries consequently lies beyond globalisation’s accompanying shadow, where contradictory tensions are at play. Such articulation reflects the foundation of “sovereign power” on what Agamben calls a fundamental bio-political fracture between “bare life” and political life, forcing a rethinking of the nation state and borders. These inclinations also influence a specific conjuncture of a simultaneous relationship of the proliferation of the sites.

However, it is argued that the kind of multiplicity of intervention brought to bear on this specific locational situation achieved a going beyond identity politics. This sought to deal with cultural difference either by emphasising multiple identities or by showing the constructed nature of national identity; the discussion about the politics of identity and the question of different engagement of artistic production in regard to the “politics of space” reinforces the issues further.

This was where the exhibition drew attention to an engagement with what happens within the realm of artistic expression, together with questioning what is still missing in trans-local and trans-national locations perceived at multicultural territory implicitly suggesting productive contradictions. This also proved to be true inasmuch as everything progresses towards the transformations of “demographic politics” and

“Herhangi Yerde” by Erden Kosova in *Birgün* (daily national newspaper), Istanbul, 5 October 2005, p.17. I organised a talk on the subject of a journey towards revealing the spaces of the ‘in-between’ as an extension of the exhibition *where It was, shall I be - wo es war, soll ich werden...*

²⁴⁷ Merali, S. *Please Give Agency a Chance Here*. Text written for *Focus Istanbul* exhibition catalogue, April 2005, Berlin

politicisation of life. This is where the politics of recognition provides a closely associated context: “being-in-the-world”.

The experience of difference, of predication, that is necessary for the formation of the so-called subjectivity is thus drawn into the subject. This is where Deleuze’s residual traces of self-identity form the monadic subject, which is always in the process of being produced as a creative force.²⁴⁸

It is at this point of Deleuzian intersection that the politics of recognition provide for the model of dialogical subjectivity to come into existence. A dialogical ontology would locate this moment in the subject’s discursive interactions.

Moreover, “subjectivity”, even in its dispersed, “multitudinous guise, is both deterritorialising and reterritorialising at once, always capable of reproducing the flux of codified desire inherent [in] contemporary capitalism as much as of undermining or subverting these coded flows in favour of an irruption of the New.”²⁴⁹

The concept of a dialogical ontology does not depend on a fixed subject; rather it changes over time through the experience of discursive interaction. Thus it functions in both a spatial register, which is the realm of the social and of inter-subjective experience, as well as a temporal one as the basis of inter-subjective creativity. A creation comes into being through this negation.

To this extent, in allowing for the possibility of transgressing, the critique that searches for an analysis reflects the complex relational powers in addressing the temporary mediation systems based on the “production of the subject”; describing the structure that governs the impossibility of meaning is explored beyond representational boundaries.

²⁴⁸ *DR*, p.18

²⁴⁹ *ibid.*

At this point, in the designation of one always searches for some symbolic point from which one can claim that something ended and something else began, I decided to initiate a project art centre, *Open Space* - Zentrum für Kunstprojekte in Vienna. The establishment of the *Open Space* came about in mapping out of a “conceptual forcing” and creating cross-border dialogues. The idea emerged in mid 2007 with the urge to build and create interconnected routes concerned with European space with a particular focus on Eastern Europe and Balkans on non-profit constituency. The mechanisms have aimed at introducing certain dynamics by means of operating within the realm of “institution”, serving as a hub, connecting all the complexity of strands together. As the founder of *Open Space*, I decided to establish it in Vienna owing to the city’s gateway position between East and West.

This initiative is aimed at bringing diverse creative practices together as well as creating a real and virtual collaborative forum and opening spaces to encourage exchange and joint projects to explore the future. As well as generating new ideas and implementing them in a collaborative effort to improve trans-national/trans-local network it is intended to create network of networks, a zone of communicative transfer and in a particular socio-cultural setting within multi-directional models of curating that behaves “rhizomatically”. This sets new kinds of creative connections around the boundaries of “New Europe” in each self-contained project. This formulates the special attributes of *Open Space* on the basis of an essential geopolitical stand in which a political position and a certain creative/artistic agenda offer new potentials.

° Conclusion

This chapter seeks to understand how a coherent position can be established relative to the current state of creative production, especially with regard to articulating curating’s expanded field as well as focusing on redefining what constitutes curatorial

practice today in the midst of mirror disposition at the very point of crossing the limits. But what does this bring about?

Chapter 5 examines how I incorporated these ideas into my own experimental art production and will articulate how these fields of critical inquiry are interrelated and as a result can be used to produce art practices in spaces of production. Here lies the ambiguity of the politics of production, where the attributes are the matter of the production of culture's space/place, manifested in its reflection of the paradigm of representation and representational politics.

However, "such practices might be said to use artistic modalities, as opposed to representations or even expressions, creatively producing new organisational forms, constellations and situations as they move through physical and social spaces."²⁵⁰

The implication engenders multiple criss-crossing trajectories that contain overlapping localisations of what Trinh Minh-ha describes as "an elsewhere-within-here/there". This involves locating culture formation where difference is neither One nor the Other.

In such discourse, this essentialised "difference" has given an identity to a constitutive absence beyond dialectical mediation, a point at which, it loses the "generative" force that is given in the concept of productive negation.

This is concerned with bringing new modes of articulation to the surface – "to decentre the question of the subject onto the question of subjectivity"²⁵¹ – which evolves from the possibilities and limitations within structural methodologies.

²⁵⁰ Kelly, Susan. "The Transversal and the Invisible: How do you really make a work of art that is not a work of art?" in *republicart*
Date: 11.02.2005, refer to: http://www.republicart.net/disc/mundial/kelly01_en.htm

²⁵¹ C, p. 22

To begin mapping these implications unfolds a proliferation not just of the forms but of the modalities within creative practice, and engenders the moments of the emergence of individual and/or collective instances as “existential territories”. This gives art an ethical imperative and results in the process by which “art ruptures dominant regimes and habitual formations and in so doing actualises other temporalities, other possibilities for life.”²⁵² This is Guattari’s “ethico-aesthetic” paradigm, which refers not just to art but to subjectivity as well. Guattari argues that “one creates new modalities of subjectivity in the same way an artist creates new forms from a palette.”²⁵³

The next chapter consequently examines how the “production of the subject” develops representational boundaries within structural methodologies in situating the “ethico-aesthetic” paradigm – in effect, a mirror of what might be.

²⁵² O’Sullivan, Simon. “Pragmatics for the Production of Subjectivity” in *Journal for Cultural Research*, Volume 10, Number 4 (October 2006), p. 319

²⁵³ C, p. 7

**5. In search of a
philosophy of
praxis:
Connection Zones**

5.0 CONCLUSION

Conclusion

My research project has involved exploring the temporal and strategic conjunctions of differential structures between the virtual and the actual and seeking to understand the implications and complexity of the “production of subjectivity” in my own practice as an artist and curator. In Chapter 1, I set out how the question of the simulacra and how the differences between model and copy were relevant to the “production of subjectivity” in terms of sameness and difference with the ambition of developing new possibilities for its future production. As suggested in Chapter 2, this is where Guattari critiques the traditional notion of subjectivity as a “production model”²⁵⁴, and the issue introduced here refers to an experimental dynamic as it is outlined in the “ethico-aesthetic”²⁵⁵ paradigm extending to a process of negotiation formulated in multiple strategies.

This was developed in Chapter 3 in relation to my own practice as an artist. I became interested in how Deleuze and Guattari would refer to this multiplicity rather, as O’Sullivan stated, as a “pragmatic involvement in the material production of our own

²⁵⁴ C, p. 35

²⁵⁵ *ibid*, p. 3

subjectivities”.²⁵⁶ And as he suggested: “is this perhaps a call for an expanded notion of what art practice is? Certainly, it is to realise that one of the roles of art – understood as an activity of creatively interacting with the world – is precisely the production of subjectivity.”²⁵⁷

Brian Massumi, however, argues that the “ethico-aesthetic” is “not overly concerned with the production of the subject”,²⁵⁸ as it is not at all concerned with difference (in terms of cultures and geopolitical formations in a single-multiple process of mutual divergence problematised in the cultural and geopolitical limit between East and West).

In line with Massumi’s reading of Deleuze and Guattari’s project, it is my contention that the “ethico-aesthetic” paradigm introduces a certain “topo-ontological” root engendering “in-betweenness” and its potentialities in creative practice, which are inextricably bound together and which I have sought to explore.

Ethico-aesthetic experimentation has to do with pulling the “subjectless subjectivity” of processual autonomy out of the conceptual toolbox. As Guattari never tired of saying, and this essay has just as tirelessly repeated, it is about expression as differential mutual emergence.²⁵⁹

This statement captures the problem posed by an insistence on the productive nature of theory and one, more specifically, where the question of the subject can be brought into existence. The problem of representation as concept and in practice is one that

²⁵⁶ Simon O’Sullivan, *Art Encounters – Deleuze and Guattari: Thought Beyond Representation*, Palgrave – Macmillian, 2006, p. 97

²⁵⁷ *ibid.*

²⁵⁸ Massumi, B. *Deleuze, Guattari and the Philosophy of Expression (involuntary afterword)*. Date: 03.02.2003, refer to:
http://www.anu.edu.au/HRC/first_and_last/works/crclintro.htm

²⁵⁹ *LS*, pp. 149-150

extends within the capacity of multiplicity and which depends on the complex relational powers that generate the artistic encounter between art object and spectator and which the artist seeks to create within the work itself. My aim was to explore the multiplicity of relations between forces which might permeate a constant divergence, or elusiveness, that goes beyond the ambiguous locations of actual and virtual.

Art is about the emergence of sense or the virtual from the actual or sensible. All art, for Deleuze, has this power of invoking essential singularities; each singular event repeats the essence, the capacity to vary, multiply and constantly be repeated in different ways. This essence is repeated or affirmed, not by a repetition of something that is the same because repetition is difference. For what we repeat is the power of each event to affirm itself over and over again in different ways. Art then is the repetition of singular differences. Art gives us essence in its singularity but it is also, in this case, a project of thinking difference in itself through aesthetic forms which are always already real; real in its political function, real in being plugged into a changing, shifting political reality that co-emerges.

In questioning how “dissenting/creative subjects”²⁶⁰ are produced – in which multiplicity and nomadic movements between and among seemingly distinctive practices and modes of thought are presented with multiple points of entry and articulation – Chapter 4 described the artistic practice in which another practice – the curatorial work – has been incorporated in the form of self-contextualisation. The issues introduced were to see the possible strategies and to identify what still was missing in different trans-local and trans-national locations within cultural geography in diverse spaces of production.

Deleuze and Guattari offer us the resources to think with a critical sensitivity about the productive role the arts can play in shaping the pluralism of political thought itself, in which “expressions and statements intervene directly in productivity, in the form of

²⁶⁰ Simon O’Sullivan, *Art Encounters - Deleuze and Guattari: Thought Beyond Representation*, Palgrave – Macmillian, 2006, p. 95

a production of meaning or sign-value.”²⁶¹ The creative event supersedes a mere development process; it is an emerging force of emergence in which the “production of subjectivity” is a continual process of becoming. So to begin mapping these implications, the task of philosophy – or the artist’s project in philosophical terms – is to create new concepts in its reference to the “new liminal practices, [which] open up the social field to the possibility of manifold instantiations [...] and thereby ensure the proximity of the creation of values and the production of subjectivity [...] between being as difference and subjectivity as processual and transient actualisation.”²⁶² How, then, is it possible to move beyond the realm of representation in which the relations of agency are conceived in relation to the admission of indeterminacy?

° Forces Generate: the “production of the subject”

A Deleuzian project continually creates different strategies and different questions, while his thought is relatively unified by the affirmation of difference; this affirmation takes on different forms depending on the problem addressed.

As we saw in the first part of chapter one in the dynamics of becoming multiplicity subjects can be both situated and produced through a series of “changes [...] as it expands its connections.”²⁶³ As a qualitative multiplicity, subjectivity does not presuppose identity but is produced in a process of individuation.²⁶⁴ Subjectivation as becoming always takes place between two multiplicities, and becoming does not mean becoming the other, but the “becoming-other” that immediately precedes their differentiation.

²⁶¹ Deleuze G. and Guattari, F. *A Thousand Plateaus*, p. 89

²⁶² Deleuze, G. *Negotiations*, p. 104

²⁶³ Deleuze, G. *Dialogues*, p. 8

²⁶⁴ *ibid*, p. 9

As mentioned in Chapter 3, in a process of “becoming-other” Deleuzian subjects are also “political creations and social becomings: this openness is precisely the ‘producibility’ of being.”²⁶⁵ This is a mode of creative potential that manifests itself in “an individuation taking place through intensities.”²⁶⁶ This is what is called an affect.²⁶⁷ Yet as the affects are immanent their mode of existence is a multitude of differential relations, and immanence should be understood as “no longer immanent to something other than itself.”²⁶⁸

This idea is concerned with “[a] line of becoming [which] is not defined by points that it connects, or by points that compose it; on the contrary, it passes between points, it comes up through the middle ... A line of becoming has only a middle. The middle is not an average; it is fast motion, it is the absolute speed of movement. A becoming is neither one nor two; [...] it is the in-between, the border or line of flight or descent running perpendicular to both. The line or block of becoming that unites the wasp and the orchid produces a shared deterritorialisation: of the wasp, in that it becomes a liberated piece of the orchid’s reproductive system, but also of the orchid, in that it becomes the object of an orgasm in the wasp, also liberated from its own reproduction.”²⁶⁹

Far from centring on constituting the subject, subjectivation means the creation of new possibilities beyond the play of forces. As such, the subject becomes constituted in a process. Obviously, “there is no subject, but a production of subjectivity: subjectivity has to be produced.”²⁷⁰

²⁶⁵ Hardt, M. *Gilles Deleuze: An Apprenticeship in Philosophy*. Minneapolis: University of Minnesota Press, 1993, p. 120

²⁶⁶ Deleuze, G. *Negotiations*, p. 95

²⁶⁷ Deleuze, G. and Guattari, F. *What is philosophy?*, p. 173

²⁶⁸ *ibid*, p. 47

²⁶⁹ *ibid*, p. 293

²⁷⁰ *ibid*. pp. 112–114

Unfolding has effects on the production that “cannot be reduced to representation [...] and it is not a reproduction of the Same, but a repetition of the Different. It is not the emanation of an ‘I’ but something that places in immanence the always other ... I do not encounter myself on the outside. I find the other in me.”²⁷¹ The “production of subjectivity” posits itself in plurality or multiplicity as it is “a productive machine.”²⁷²

In addition, what is implicated in a reflexivity of space is not only explicated but also, in a process of “becoming-other,” involves complication, expressed as “a set of intensities”²⁷³ in a complex system. As a mode of intensity, subjectivity is capable of expressing itself in its actuality. The complexity of subjectivation is related to the complexity between the virtual potentialities and their actual realisations.

The paradigm of complexity describing these relations presupposes that subjectivation is effected by affects in elaborations of alternative accounts of the processes constitutive of subjectivity. By definition, this dynamic is constituted by the above-mentioned “line of becoming ... [which] produces a shared Deterritorialization.”²⁷⁴ This implies a plurality of meanings attributed to subjectivity, functioning as an integral part of a unitary system.

The assumption of a new form of political subjectivity transfers itself in a subjective manner by offering a different take on the social/political world that one inhabits. Its capacity to bring into being or think concepts of the “social” and “political” forces us to change our very thinking and to think such notions differently. However, the idea here is not looking into some specific cases that introduce general understanding about difference behind particulars. Rather, looking into what re-creates further

²⁷¹ Deleuze, G. *Foucault*, p. 98

²⁷² Deleuze, G. *Negotiations*, p. 144

²⁷³ *ibid*, p.115

²⁷⁴ Deleuze, G. and Guattari, F. *A Thousand Plateaus*, p. 293

differences, instances of a difference, which will be different each time according to the each concept, transforms the ways in which we think. Deleuze and Guattari describe this as central to the “production of meaning or sign-value” that are the key attributes of art works.

As was suggested, one way to begin approaching this question is to think in terms of the “political”, and where this positively implies a critical openness to the pluralism of political thought itself, which is expressed through the creation of what Deleuze and Guattari would call a new political subjectivity.

So what, if any, are the implications that follow from what is known from Deleuze and Guattari’s writings on the arts the idea that the politics of production can have an aesthetic form? To pose the question slightly differently, why is it important to argue that the arts should be seen as a unity of forms of the political in creating a sustained breach for critical inquiry?

It could be argued that aestheticising political thought might be problematic, because it is abstracted from the actual social-political life. Or perhaps it could also have been argued that a deterritorialising politics of the kind we find in Deleuze and Guattari’s writings on the arts imply the significance of the emergence of a “new” subjectivity, but that these notions of movement and change remain unclear and are consequently essentially indifferent to the politics of this world.

Yet this anti-representational aspect is not reducible to a static recognition; “experience is rendered meaningful not by grounding empirical particulars in abstract universals but by experimentation, that is, by treating any concept as object of an encounter, as a here-and-now, ... from which emerge inexhaustibly ever new, differently distributed ‘heres’ and ‘nows’ ... I make, remake and unmake my concepts along a moving horizon, from an always decentred centre, from an always displaced

periphery which repeats and differentiates them.”²⁷⁵ The multiple interactions create a place where difference intervenes and is repeated.

As the questions raised in the conclusion of chapter four: how can a coherent position be established relative to the current state of creative production in its reflection of the paradigm of representation and representational politics? How are these fields of critical inquiry interrelated and how can they be used to produce art practices in spaces of production that will help to articulate art production? As Susan Kelly suggests, it could be because “such practices might be said to use artistic modalities, as opposed to representations or even expressions, creatively producing new organisational forms ... through physical and social spaces.”²⁷⁶

In fact, what are the differences that “space” makes? How might those differences and implications be registered and made the object of critical inquiry? Especially in an examination of the impact upon the creative process dependent on interactions “here” and “now” and with the situational dynamics, which, as elements, do not constitute “something” but are rather consequences of encounter.

This reflects the blurring of the boundaries of subjectivity, which expresses itself through the emergence of a “new” form of content and a double transformation. But what are the “new” aesthetic paradigm and politics of production?

In *Chaosmosis*, Guattari states that “subjectivity” is “plural and polyphonic,” recognising “no dominant or determinant instance guiding all other forms.”²⁷⁷ Beyond the conventional notion of subjectivity, he introduces “the production model” to a given subject, or “the ensemble of conditions which render possible the emergence of

²⁷⁵ *DR*, pp. xx–xxi

²⁷⁶ Kelly, Susan. “The Transversal and the Invisible: How do you really make a work of art that is not a work of art?” in *Republicart*
Date: 11.02.2005, refer to: http://www.republicart.net/disc/mundial/kelly01_en.htm

²⁷⁷ *C*, p.1

individual and/or collective instances as self-referential existential Territories, adjacent, or in a delimiting relation, to an alterity that is itself subjective.”²⁷⁸ This generates “the production of a subjectivity.”²⁷⁹

Every aesthetic decentring of points of view, every polyphonic reduction of the components of expression passes through a preliminary deconstruction of the structures and codes in use and a chaomic plunge into the materials of sensation. Out of them a recomposition becomes possible, an enrichment of the world, a proliferation not just of the forms but of the modalities of being.²⁸⁰

It is not of course that the products or effects of these latter paradigms can be abstracted from the production of subjectivity against an underlying aesthetic paradigm of problematising their establishing rules, providing an access to “the domain of virtual intensities establishing itself prior to distinctions being made between the semiotic machine, the referred object and the enunciative subject.”²⁸¹ Guattari emphasises that:

There is an ethical choice in favour of the richness of the possible, an ethics and politics of the virtual that decorporealises and deterritorialises contingency, linear causality, and the pressure of circumstances and significations which besiege us. It is a choice for processuality, irreversibility and resingularisation.²⁸²

²⁷⁸ *ibid*, p.9

²⁷⁹ *ibid*, p.21

²⁸⁰ *ibid*, p.90

²⁸¹ *ibid*, p.30

²⁸² *ibid*, p.29

In my practice and this research project, I have worked with the ethical and political importance and relevance of the ontology of the virtual revealed by these ideas. Rather than conceiving an ontological domain in which the essential reality is postulated (or a mirror image produced), I have been concerned with how a processual univocity could give rise to heterogeneous ontological consistencies. As Guattari suggests, it is through “a processual, polyphonic Being singularisable by infinitely complexifiable textures, according to the infinite speeds which animate its virtual compositions”²⁸³ and through the transcendental conditions of their constitution in which the re-appropriation of the production of subjectivity could be highlighted. This is where the possible unfolds and where I hope my own work could contribute to the production of subjectivity “yet-to-come”.

The primacy of an aesthetic paradigm possesses a singular capacity for enacting such transversal interfaces through a liminal process leading towards virtuality and counter-actualisation. This is why my research has been concerned to articulate the dynamics of “a practice, as much as its objects” – it is a practice of concepts, and it must be judged in the light of other practice with which it interferes”²⁸⁴, and why it is important to establish the implications of it as practice through the “production of subject” as well as considering what transformative strategies could be employed within differential structural methodologies. So throughout this thesis the awareness of differential structures for critical engagement in both art practice and curatorial activity becomes affirmative and offers unlimited space for further engagement.

As such, it converts the impossible into reality by allowing in its productive force an intensive space for existence which has an unresolved and shifting complexity, but a complexity that is constantly actualising itself.

The paradox of the relationship between explanatory schemes of the differentiation of

²⁸³ *ibid*, p.51

²⁸⁴ Deleuze, G. *What Is Philosophy?*, p.25

reasoning and instrumental reason has been analysed with the intention of opening a discussion more than of establishing a position on conditions of possibility.

This analysis leads to the construction of new concepts in creative processes, which are always an open space or a multiplicity of planes within differential structures. My aim in doing so was to unfold a proliferation not just of the forms but of the modalities.

I have argued that creation comes into being through this negation. As such, it converts the impossible into reality by allowing its productive force constantly to actualise itself within unresolved and shifting complexity behind the limits of mirrors. In undertaking this research, I have participated in a process of mapping critical flows through “practising theory” as a reading machine, which have at the same time provided an insight into artistic engagement as well as provided an interdisciplinary foundation, introducing different planes of creative practice within differential structures. The thesis, therefore, offers a generative aspect of research. Specifically, this participation explored the productive nature of theory “in its creations”²⁸⁵ emerging as a central reference point in many directions, which could be deployed to consider how the “production of subject” and subject position are produced. What I have produced in practice and sought to analyse is a better explanation of how to structure the different layout of mechanisms that facilitates a ‘mirror’ reflection of a world between image/ copy/ model in simulacrum/ simulacra and repetition/ sameness/ difference through ideas of differentiation and differentiation in relation to contemporary methodologies for creative practice in installation, video and curating, yielding both producing tangible practical benefits and producing critical modalities in art production.

²⁸⁵ Deleuze, G. *What Is Philosophy?*, p.37

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APPENDIX A:

Videography
List of works produced and exhibited by Gulsen Bal
(2001-2005)

There (2001)
translucent photography



There
2001

installation view, translucent photography

The translucent images in this floor installation *There* are the result of my video recording of a political demonstration against the Iraq war in Athens. The video of seven minutes of a violent demonstration was then analysed through 360 stills and the subsequent installation reproduced only seven of these. Through this selection of the respective visuals I focused on the moments just before the crowds were baton-charged by the police. These criteria questioned the power relations shown in each image as well as the politics of seeing. In this sense, combining these moments negated the real violence faced by the crowd; the work fluctuates between a subversive act on my part and affirmative cultural constructions, i.e. my solidarity with them.

? (2001)

Multi media installation



?
2001

installation view

The site-specific installation ? was produced to draw attention to ideas of surveillance and surveying and their dynamics.

This is achieved by employing different mediums such as mirrors and two hidden CCTV cameras within a room containing a dressing table and a kitchen table on which there was a chandelier. The images from the CCTV cameras were projected onto the mirror on the dressing table. The viewer could see simultaneously the projection and their reflection in the mirror.

The room was in a derelict building, and I chose domestic furniture to convey the idea of both looking at oneself and being looked at. The work is about the power of surveillance at home but also the cultural politics of Greece/Turkey and the maintenance of a border between them in Cyprus.

Transparency of Stained Mirrors (2001)
CCTV screening, running time: life





Transparency of Stained Mirrors
2001

installation view, CCTV screening, running time: life

In a small basement room (120 cm x 5m), I placed a mirror facing the entrance and I set one monitor to face the mirror so it was reflected in it. There was a CCTV camera capturing and delivering the image onto the mirror. So on entering the room, the viewer's image was both reflected in the mirror and caught again by the reflection of the projection from the monitor.

The issues behind this multi-media installation *Transparency of Stained Mirrors* are based on questioning the truthfulness of the real image. My idea was to create an external boundary through a displacement of the manipulation. The intention was to confuse the viewer as to what was more “real” – their experience, the reflection, or the CCTV screen or reflection of this again on the mirror.

This demonstrates my interest in Deleuze's ideas (see Chapter 1, p. 5, 17) of mirror/copy; image/simulacrum in *Difference and Repetition*.

Other mirrored (2002)
Multi-channel screening, 5.11'



Other mirrored
2002

installation view, multi-channel
screening, 5.11'
mirror floor, muslin-lined room
with video projection

Viewers entered the installation through a labyrinth created by a muslin corridor around the space. Inside the structure, the floor was mirrored. The projection came from outside through the muslin and was reflected onto the mirrored floor as well as onto their bodies.

The multimedia installation *Other mirrored* depicts the relation between oppositional entities one/other in such a way that it was impossible for one to confront difference from an Other, as the installation tried to exclude any other by including all others.

Anyone outside of the muslin structure could see the other viewers inside as if they were part of the projection as another member of crowd. For the viewers inside the room the mirrored floor also acted to dislocate the sense of relating in space.

***Surveillance and Self-Agency* (2002)**

CCTV screening, running time: simultaneous live broadcast



Surveillance and Self-Agency
2002

installation view, CCTV screening,
simultaneous live broadcast

In the video installation *Surveillance and Self-Agency*, I tried to see how it would be possible to reveal the necessary consequences of CCTV technologies. I undertook a series of experiments, which staged contrasts between direct mirror reflections (screen) and delayed video. In this work, one of the CCTV cameras was positioned outside the door with the aim of capturing the viewer's entry while the other CCTV camera was positioned right inside the door. Both of them were projected individually.

The image from the first camera was projected at the far end of the room with a time delay so the viewers would see themselves entering the room. The projection from second camera was alongside the camera itself and the viewer would see their entry into the room in real time.

***A Living Map* (2002)**

CCTV screening, running time: life



A Living Map
2002

installation view, CCTV screening, running time: life

In multimedia installation *A Living Map* a camera and a projector were used to generate images within an enclosed space, which are in fact transmissions of what is happening simultaneously at an external location, where the viewer appears on screen by sensory interruptions in the very inside of another site.

The installation took place in a dilapidated room with the floor of the room covered by sponge, which was both soft to the touch and disturbing to the equilibrium. The images were captured from the next room through CCTV camera in a similar way to *Other Mirrored* and *Surveillance and Self-Agency* and then projected life-size in a darkened atmosphere. I tried to draw attention to questions about the status of representations as well as the notion of perpetual displacement.

Here my aim was to provoke the operative function of the multiplicity of objects and to construct new forms of complexity. The explicit intention was to use processes to capture diverse forms of location and evoke events in a way that one could examine their constitutive components. This engagement entailed presenting the transformative possibilities available in combining different relational elements into deliberately uneasy relations and interdependencies.

disembodied Voice (2003)
video, 3.21'



disembodied Voice
2003

production still, video, 3.21'

In the video piece *disembodied Voice*; female images are layered one on top of another to create one image in which multi-layered locations exist and in this way to annihilate the physical and geographical location. The video also contains references to monologues from a “distorted” memory of the past or recollection of the past. The distorted past constantly appears in the repetitious bodily movements. This repetitive action and its climax offer us only fragments and allow for new meaning or interpretations to emerge within the abstract multiplications of the work as it displaces the “reality” of the individual observed.

My intention was to make the work process visible by unveiling the interrelated manifestations beyond a single fixed or bounded image. Relative to the creative process in this work, I wanted to explore how it is possible to present a unified or possible “identity form” in the word “representation”.

Screened Out... (2003)
video, 1.15’



Screened Out...
2003

production still, video, 1.15’

The predominant video image in this work is captured through a concave mirror at Kings Cross underground station. This work was significant for me because it led to future explorations of how the re-articulation of a representation lay in an elusive sense of space and identity. The existence of both a mirror in the real and its representation in the mirror as a real space over and beyond the physical presence of a reciprocal relationship and the dichotomy between the two was significant for me, as it created a space in the video work that could be described as an analogous mirroring of different transformations of the real.

The process that allows this piece to elaborate the concept is implicit in the digital technology utilized together with the actual specificity of location and action. The notion of the mirror is twofold: the camera itself is a form of mirror in its documentation of actions. However, part of the action reflected has been simultaneously captured through the concave mirror, which references a convergence towards a point of focus which in turn highlights the spatial/temporal disjuncture between reality and filmic time.

***Include me In/Out* (2003)**

multi-channel video screening, 6.41', 7.57'



Include me In/Out
2003

production still, multi channel video
screening, 6.41'



Include me In/Out
2003

production still, multi channel video
screening, 7.57'

The video piece *Include me In/Out*, shown as part of *The Making of Balkan Wars: The Game*, mirrors how a situational representation could be relocated within the paradigms of a generative matrix which is the result of deconstructing stereotypes in the production of the images that define its reality.

This is achieved by referencing the recollections of traversing history and reconfiguring it found in interviews with two elderly people, one from Serbia and the other from Bosnia. Their sense of place and displacement is encoded in the relational forces that result from their socio/political backgrounds and reveals a vision of belonging that comes not only to the place(s) where people come from, but also to the place(s) where people happened to be. The interviews demonstrate their journeys between real and imaginary places.

The Making of Balkan Wars: The Game was exhibited with a catalogue, a CD-ROM sampler, a website, and a collection of thematic public discussions in order to depict the reality of the Balkan Wars.

the self on the screen... (2004)
video, 2'19''



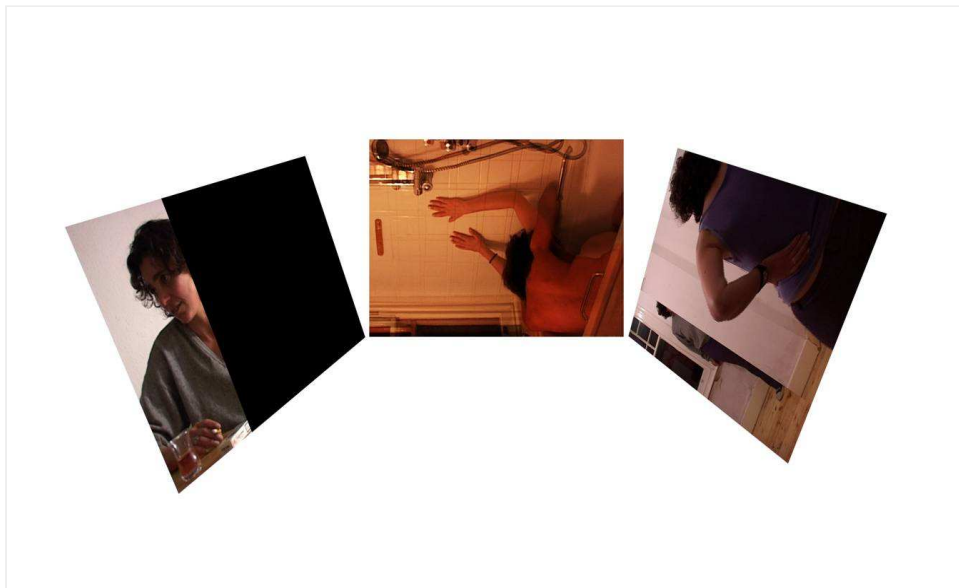
the self on the screen...
2004

production stills (this is the way it is presented), video, 2'19''

This video *the self on the screen...* depicts a woman in a state of turmoil, trauma or torment in a bath in a white-tiled bathroom. My aim in making this work was to consider how to depict the unrepresentable that also exists. However disturbing her revelations appear, the video highlights a tragic recognition of a projective transference. In an otherwise empty white space in which the existential state represented by the performer invents “personae”, these anonymous bathroom conditions create the possibility of an artificial interface. In parallel to this, the process allows the video piece to elaborate on a binary distinction – between who is filmed and who films, which is also explicit in the digital technology. My intention was to determine the conditions for its realisation as the actualisation of differences (between fact and fiction), and in doing so to show how there tends to be eradication of the “real”.

Ennui Vacui (2004)

three multi channel video screening, 11.09’

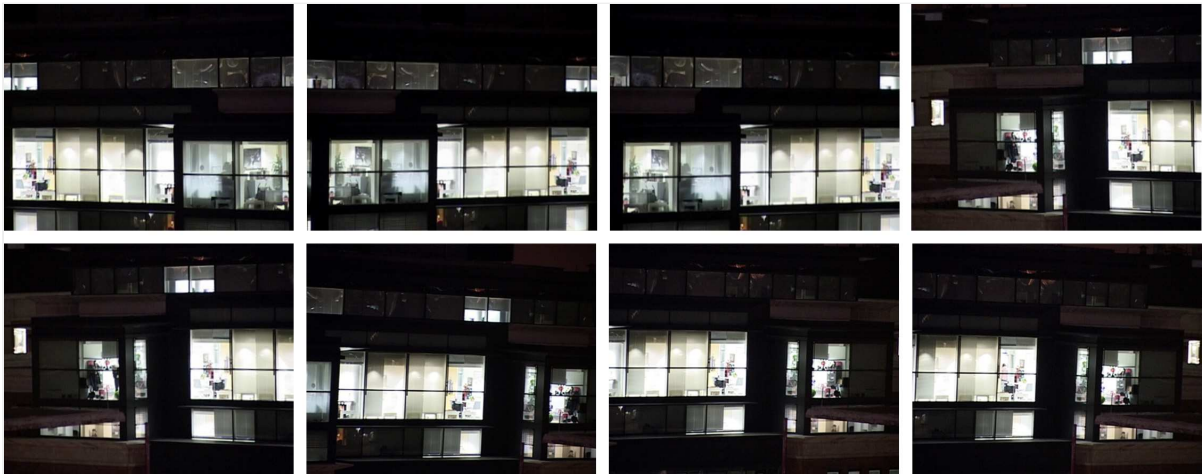


Ennui Vacui
2004

installation view, three multi-channel video screenings, 11.09’

The multi-channel video work *Ennui Vacui* deals with the issue of identity and identification. The direction of this proposition consequently led towards identifying the constituency of a space of interruptions and a space of enunciation. The acting within the three videos emphasises arguable “role shifts”, which therefore seem to state that no recognition of the ‘Other’ is possible. Each video contains references to monologues from a “distorted” memory of the past or recollection of the past. The distorted past constantly appears and reappears in the repetitious bodily movements. The female subject’s enacted exclusion of the viewer from her unrelenting “torment” is performed by the way she refuses to acknowledge the presence of others. The movement is also abstracted by juxtaposing and/or overlapping more than one flow of the images and sound, as these generative forces are drawn to the space of representation away from any attribution to a given subject. The video offers us only fragments and allows new meanings or interpretations to emerge within its abstract multiplications.

einfache Gleichheit mit sich... (2004)
video, 1.50.17’



einfache Gleichheit mit sich...
2004

production stills, video, 1.50.17’

In einfache Gleichheit mit sich... a time-lapse camera is fixed upon an office building recording unimportant events or situations resulting from the movement of those inside. The video was shot at night, and the darkness in contrast to the lights in the building constructs an ambivalent visual environment which highlights the modern technologies of territorial power and surveillance. The setting, the method of shooting and editing allows the video piece to elaborate on a binary distinction between the presence of an object and new symbolic differences of intensity that frame it: ideas that are also explicit in the digital technology of video itself. The specific location and the actions within the building are simultaneously captured in this documentation and provide a means examining the notion of a space problematised through representational dichotomies. The work ultimately explores and highlights the recognition of a “self” within a reflexive discourse because it reveals how individuation or actualisation operates only where the possibility of an artificial interface is created.

wo die Straßen keine Namen haben / where the streets have no names (2005)
video, 2.17’



wo die Straßen keine Namen haben / where the streets have no names
2005

production stills, video, 2.17’

I produced the video work *where the streets have no names / wo die Straßen keine Namen haben* as an attempt to engage with a question about a tautology of nothingness. This was done through the reinforcement of definitions of an autonomous existence beyond the verb “to be”.

Visually, the references are of a bird’s eye view of a darkened street that travels in shafts of light, where people appear and disappear amid audio statements about “wretched possibility”. The soundtrack and images offer us the possibility that what is real is what used to exist and the transformative potential is characterised by seemingly unimportant details in the immediacy that has been inhabited. The effect of the video resides in how we might make relational connections and interactions when our formerly solid conceptions of place and time dissolve and we are confronted with a delineation of a specific site and its representations.

Looking to the Left (2005)
video, 3.37’



Looking to the Left
2005

production still, video, 3.37’

I filmed *Looking to the Left* in Bratislava. This film is about the city's post-socialist development.... The screen shots were located both in the old and the new town and constructed in a manner that would produce a short chronology on the speed of recent capital investment, with the aim of revealing newly emerging power relations and their "in-betweenness" at a specific conjuncture within urban sociality.

Looking to the Left also presents the relationship between some current viewpoints of the post-socialist condition and a reflection on the experience of a bio-political fracture in its transformation from a socialist past.

The interview we hear in the background soundtrack captures a kind of monotonous conduct that characterises and maps changing surroundings and political signifiers, but it is a singular act constructed at the border of particular meanings. This is framed through repetitions that preserve the identity of its content.

A DVD completion containing a collection of only videos made as part of my practice

EXHIBITIONS**2001**

- “*What If?*” in residence, in transit, 84 Teesdale St., Bethnal Green, London
Curated by Gulsen Bal
Catalogue: English, with an intro by Gulsen Bal (hand made – 100 edition only, 15x10.5 cm, 43 pages).
My work exhibited was *Transparency of Stained Mirrors*.
Multi media installation
- *In Image We Trust*, AKM, Istanbul
Catalogue: Turkish, with an intro by Beral Madra (hard cover, 21x21 cm, 50 pages)
My work exhibited was *There*.
Translucent photography, 31x23x9
- “*What If?*” reflection on choice, 333 Kifisias Avenue, Athens
Curated by Gulsen Bal
Catalogue: English, with an intro by Gulsen Bal (hand made – 100 edition only, 15x10.5 cm, 42 pages).
My work exhibited was ?.
Multi media installation

2002

- *London Biennale 2002*, Gallery 291, London
My work exhibited was *Surveillance and Self-Agency*.
Multi media installation
- *Nomadic Reflections*, International Bandırma Arts Festival, Bandırma.
Curated by Gulsen Bal

Catalogue: Turkish/English, with an intro by Gulsen Bal (hard cover, 21x21 cm, 50 pages)

My work exhibited was *A living Map*.

Multi media installation

- “*What If*”, *reflection on living across difference*, Painting & Sculpture Museum, Ankara

Curated by Gulsen Bal

Catalogue: English, with an intro by Gulsen Bal (hand made – 100 edition only, 15x10.5 cm, 39 pages).

My work exhibited was *Other mirrored*.

Multi media installation

2003

- *80 m² M*, ASG, Istanbul

Catalogue: Turkish/English, with intro text by Ferhat Özgür (hard cover, 24x33 cm, 25 pages)

My work exhibited was *Disembodied Voice*.

Video, 3.21’

- *Border Crossing - Here and Somewhere else...*, Gallery X, Istanbul

Curated by Gulsen Bal

Catalogue: English, with an intro by Gulsen Bal (hand made – 100 edition only, 15x10.5 cm, 43 pages).

My work exhibited was *vilified as Other*.

Multi media installation

- *Söders Internationella Konst Biennial (r)* - South's International Art Biennial, Stockholm

Catalogue: Swedish, with an intro by Ingrid Falk & Gustavo Aguerre (hard cover, 20.5x25 cm, 157 pages)

My work exhibited was *Not I*.

Multimedia installation

- *Changing Channels*, Interdisziplinäre Kunstprojekte Ort, Berlin

My work exhibited was *Screened Out...*

Video, 1.15’

- *FORUM 2003*, Thessalonica
My work exhibited was *Include me In/Out*.
Multi media installation
- *Different/ciation*, MiArt Milan 2003 Art Festival, Milan
Curated by Gulsen Bal
Catalogue: Italian/English, with an intro by Mariuccia Casadio (hard cover, 21x21 cm, 453 pages)
My work exhibited was *Not I*.
Multi media installation
- *Short & Sharp*, Gallery 291, London
Curated by Gulsen Bal
My work exhibited was *Looking out, from the inside*.

2004

- *The Making Of Balkan: Wars The Game*, REX Cultural Center, Belgrade
Work exhibited: The Making Of Balkan: Wars The Game
A multi-user 3D video game
- *Balkan Mall*, Casa Tranzit, Bucharest
Work exhibited: The Making Of Balkan: Wars The Game
A multi-user 3D video game
- *Liverpool Biennial*, Independents, Georgian Quarter, Liverpool
My work exhibited was *Screened Out*.
Video, 1.15'
- *Border Crossing - Tur reTur*, Kunstforening, Oslo
Co-curated by Gulsen Bal
Catalogue: Norwegian, with an intro by Karl Ingar Røys (hand made – 100 edition only, 15x10.5 cm, 43 pages)
My work exhibited was *Ennui Vacui*.
Multi channel video screening
- *Art Beat: Battiti D'arte Sull'adriatico*, Biennale Adriatica di Arti Nuove (Adriatic Bienalle), San Benedetto del Tronto

Catalogue: Italian, with an intro by Luigi Maria Perotti (hard cover, 22x22 cm, 143 pages)

My work exhibited was *the self on the screen...*

Video, 2'19''

- *Channel-0*, Netherlands Media Art Institute, Amsterdam
Catalogue: English, with an intro by Katerina Gregos (hard cover, 16x23 cm, 115 pages)
My work exhibited was *Include me In/Out*.
Multi channel video screening
- *One of us, or more*, Foundary, London
My work exhibited was *In the Vicinity of the Invisible*.
Multi media installation
- *Another Vacant Space*, The Lab Gallery, NYC
My work exhibited was *Disembodied Voice*.
Video, 3.21'
- *The Making Of Balkan: Wars The Game*, Skopje City Museum, Skopje
A multi-user 3D video game
- *Balkan Mall*, MediaLabMadrid, Madrid
Catalogue: Spanish/English, with an intro text by Karin Ohlenschläger and Luis Rico (hard cover, 21x21 cm, 50 pages)
Multi media installation

2005

- *where It was, shall I be - wo es war, soll ich werden...*, Keçiburcu, Diyarbakır
Curated by Gulsen Bal
Catalogue: English, with an intro by Gulsen Bal (hand made – 100 edition only, 15x10.5 cm, 43 pages)
My work exhibited was *Do you think what I think?*
Video, 1.15'
- *prog:ME*, 1st Festival of Electronic Media, Rio de Janeiro
Catalogue: Portuguese/English, with an intro by Érika Fraenkel and Carlo Sansolo (hard cover, 19.5x25 cm, 203 pages)
My work exhibited was *einfache Gleichheit mit sich...*
Video, 1.50.17'

- *European Media Art Festivals (EMAF)* – awarded 1st prize, Osnabrück for *The Making of Balkan: Wars the Game*
A multi-user 3D video game
(The project was initiated by the international artist collective *Personal Cinema*. As part of the collective, we focused on the social and cultural issues within the Peninsula and on the creation of network between artists, art critics, writers and curators from South Eastern Europe.)
- *Third International Video Festival, MoNA, Detroit*
My work exhibited was *where the streets have no names / wo die Straßen keine Namen haben*.
Video, 2.17'

2006

- *Exchange, Contemporary Incheon Art Museum, Korea*
Catalogue: Korean/English, with an intro text by Park, Don-Jin (hard cover, 22x15 cm, 190 pages)
My work exhibited was *Looking to the Left*.
Video, 3.37'
- *Semionauti I - produced by Border Crossing, Care/of, Fabbrica del Vapore, Milan*
Co-curated by Gulsen Bal
Catalogue: Italian, with an intro by Elena Cologni (hand made – 100 edition only, 15x10.5 cm, 43 pages)
My work exhibited was *between-the-two*.
Multi media installation

2007

- *Transmission, The Arts Gallery, University of Arts London, London*
Catalogue: English, with an intro by Cian Quayle (hard cover, 21x23 cm, 32 pages)
My work exhibited was *the self on the screen...*
Video, 2' 19''
- *Semionauti II - produced by Border Crossing, Neon Gallery, Bologna*
Co-curated by Gulsen Bal
My work exhibited was *Now Voyager*.

Photography, dimensions variable

- *Dialogues Méditerranéens*, Eté Culturel 2007, Saint Tropez
Catalogue: French/ English, with an intro by Fabrice Bousteau (hard cover, 22x29 cm, 67 pages)
My work exhibited was *There*.
Translucent photography, 31x23x9

SELECTED BROADCAST REVIEWS

15 Feb. 2001 **BBC World Service**, “Turkish Artist Living in London”, Exhibition review, A. Duffrene, London

23 Sep. 2001 **ANT1 TV** (Greek TV Channel), News - exhibition reviews, Athens

8 April 2002 **TRT – Foreign Broadcast, the Voice of Turkey** (National weekly art and culture TV program), Exhibition review with Rıza Ece, Ankara

9 April 2002 **TV8, National TV Channel**, Exhibition review with Öznur Kırgız, Ankara

CURATORIAL PRACTICE

My curatorial practice has utilised experimental forms of production. I am interested in how fields of critical inquiry are interrelated and can be used to generate forms of criticism about art practices. These experiments form the practical part of my doctoral research.

2001

- “What If?” *reflection on choice*, 333 Kifisias Avenue, Athens

Catalogue: English, with a curatorial intro by Gulsen Bal (hand made – 100 edition only, 15x10.5 cm, 42 pages)

Participating artists were: Sevtap Genç, Metin Senergüç, Kypros Kyprianou & Simon Hollington, Lea Petrou, Gulsen Bal, G.M.&G.M., Helena Koumbouzis, Denizhan Özer



What If? reflection on choice..., 2001

(clockwise from top) Sevtap Genç, Lea Petrou, Kypros Kyprianou & Simon Hollington, Denizhan Özer, Sumer Erek, Helena Koumbouzis, Metin Senergüç, Gulsen Bal, G.M.&G.M

“What If?” – reflection on choice was an attempt to reveal “ways of knowing ‘otherness’” in both psychical and social terms and to explore how these are visible/invisible in representations or artworks.

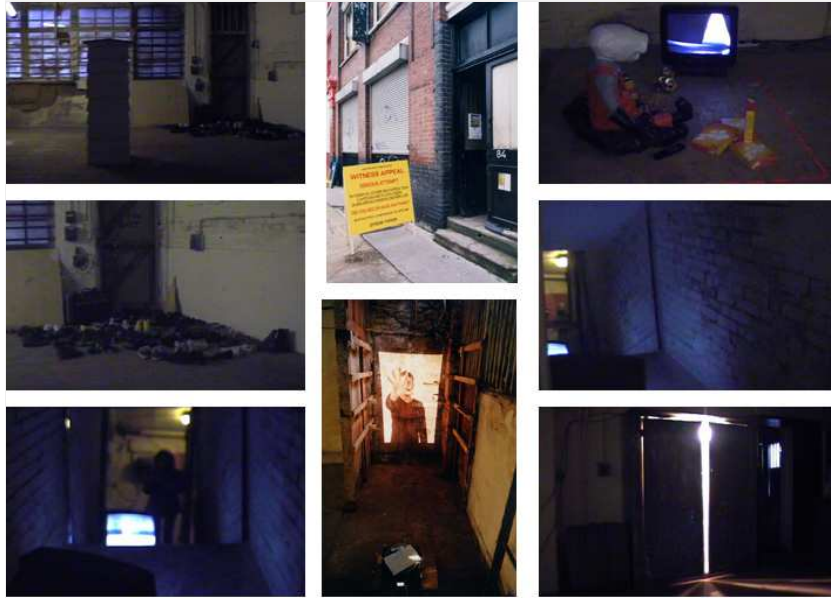
The participating artists in the series of three self-contained exhibitions *What If?* were Turkish, Greek and Cypriot living in London. The project was formulated three times, each with a different variation of the theme, and conceived as collaboration with the same artists in the three different locations – Athens, London and Ankara. A different work was commissioned in each location, made particularly in response to the curatorial theme expressed in the title, with an interdisciplinary approach. This involves multiple positions in how an artwork constructs the subject by structuring the objects in a variety of artistic positions from location to location. The works were site-specific installations using photography and video.

Key questions were addressed in a panel discussion.

Speakers: Gulsen Bal, Vasilios Doupas (director, Appartment Gallery) and Andrea Gilbert (curator/art critic, Deste Foundation)

- *“What If?” in residence, in transit*, 84 Teesdale St., Bethnal Green, London
Catalogue: English, with a curatorial intro by Gulsen Bal (hand made – 100 edition only, 15x10.5 cm, 43 pages)

Participating artists were: Sevtap Genç, Metin Senergüç, Kypros Kyprianou & Simon Hollington, Lea Petrou, Gulsen Bal, G.M.&G.M., Helena Koumbouzis, Denizhan Özer



What If? in residence, in transit..., 2001

(clockwise from top) Kypros Kyprianou & Simon Hollington,
Denizhan Özer, Lea Petrou, Gulsen Bal,
G.M.&G.M, Metin Senergüç, Helena Koumbouzis, Sumer
Erek, Sevtap Genç

“What If”– in residence, in transit... explored the concepts of identity, ethnicity and multiculturalism within the parameters of “[living] in a cultural moment dominated by de-differentiation and at the same time in a political moment whose vital sign is difference.”

Key questions were addressed in artist’s talks.

Speakers: Sevtap Genç, Metin Senergüç, Kypros Kyprianou & Simon Hollington, Lea Petrou, Gulsen Bal, G.M.&G.M., Helena Koumbouzis, Denizhan Özer

2002

- *Nomadic Reflections*, International Bandırma Arts Festival, Bandırma
Catalogue: Turkish/English, with a curatorial intro by Gulsen Bal (hard cover, 21x21 cm, 50 pages)

Participating artists were: Gulsen Bal, Elena Cologni, Selçuk Gürışık, Michalis Kokkoliadis, Charles Kriel, Soheila Namini, Denizhan Özer, Ferhat Özgür, Peter Towse and Bora Türkkkan



Nomadic Reflections, 2002

(clockwise from top) Gulsen Bal, Elena Cologni, Selçuk Gürışık, Michalis Kokkoliadis, Charles Kriel, Soheila Namini, Denizhan Özer, Ferhat Özgür, Peter Towse and Bora Türkkkan

Nomadic Reflections was a group exhibition which aimed to examine the issues of nomadism, immigration and hybridity through the following questions: What is the impact of transitional forces and global migration on the ethnoscapings of the local? the

regional? the national? the global? Is there a distinct difference? Or are there shared epistemologies?

Key questions were addressed in a panel discussion.

Speakers: Gulsen Bal, Abdülkadir Günyaz (art critic, Istanbul) and Ian Padgett

- *“What If”, reflection on living across difference*, Painting & Sculpture Museum, Ankara
Catalogue: English, with a curatorial intro by Gulsen Bal (hand made – 100 edition only, 15x10.5 cm, 39 pages)

Participating artists were: Sevtap Genç, Metin Senergüç, Kypros Kyprianou & Simon Hollington, Lea Petrou, Gulsen Bal, G.M. & G.M., Helena Koumbouzis, Denizhan Özer



What If? reflection on living across difference..., 2002

(clockwise from top) Sevtap Genç, Metin Senergüç, Kypros Kyprianou & Simon Hollington, Lea Petrou, Gulsen Bal, G.M.&G.M, Helena Koumbouzis, Denizhan Özer

“What If”- reflection on living across difference... brought together works that address the issues within and across cultural boundaries on the question of immigration. The artistic works commissioned for this exhibition seek to establish multiple relationships to what can be called new outlines of possible practices in art and curation. This exhibition was engaged in creating conceptual ruptures or an analytic decomposition of the mechanism for a more critical engagement of creative production. The focus was related to bringing certain discourses to the surface and to seek signifying practices in which there are exclusions that remain open to the trace of the other, the art of immigrations.

Key questions were addressed in panel discussions.

Speakers: Gulsen Bal, Beral Madra (art critic/curator, Istanbul), Jale Erzen (art critic, Ankara) and Deborah Semel (art critic, NY)

2003

- *Border Crossing – Here and somewhere else*, Gallery X, Istanbul
Catalogue: English, with a curatorial intro by Gulsen Bal (hand made – 100 edition only, 15x10.5 cm, 43 pages)

Participating artists were: Gulsen Bal, Elena Cologni, Karl Ingar Røys

In addition, there was a local artist participant: Silvia Erdem



Border Crossing - Here and Somewhere else..., 2003

(clockwise) Gulsen Bal, Elena Cologni, Silvia Erdem, Karl Ingar Røys

My curatorial approach was to focus on the spatial and/or temporal disjunctures which draw upon a variety of cultural materials representing transformation and difference, both globally and locally. This exhibition addressed the issues of inhabited spaces and spatio-temporal borders.

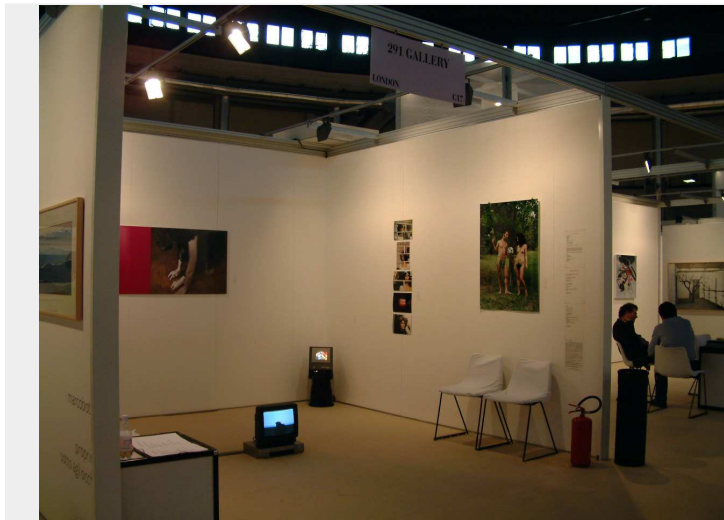
For the group exhibition *Border Crossing* I began by searching for alternative models of current exhibition and focused upon outlines of curatorial practice in reference to the 1990s discussion on the shifting role of curatorial practice (e.g. Bourriaud's relational aesthetics). Here my aim was to look into transformative strategies. This was sustained in creating a dialogical model between artist and curator in order to find ways to articulate how artistic strategies can be incorporated with a new curatorial methodology through a series of four self-contained exhibitions, which took place in Istanbul, Oslo, Milan and Bologna.

My curatorial position arrived at a means looking at the exhibition site with aim of showing the ways in which "the curator-as-artist" could be practised as a legitimate artistic strategy. At a later stage, an additional participating artist was invited with a focus as someone "invited to invite". These local participants became a crucial factor in the development of the project with regard to its place-space specificity. In addition my curatorial position aimed to display diverse interventions inside and at the exhibition to identify elements of a possible exemplar for such a practice.

My practice was informed by an idea of dynamic structural changes designated in the "in-between", which was the result of marking/building on/developing out of the material qualities of locations, i.e. geographical capitals and marginal spaces within these cities.

- *Different/ciation*, MiArt Milan 2003 Art Festival, Milan
Catalogue: Italian/English, with an intro by Mariuccia Casadio (hard cover, 21x21 cm, 453 pages)

Participating artists were: Charles Kriel, David Medalla & Adam Nankervis, Elena Cologni, Ferhat Özgür, Foreign Investment, Group Sinestetico, Gulsen Bal, Mass Inc., Karl Ingar Røys, Kypros Kyprianou & Simon Hollington and Verina Gfader



Different/ciation, 2003

Exhibition view

A group exhibition *Different/ciation*, curated by me, aimed to problematise the representation/making of inhabited spaces and engage with how both homogenisation and heterogeneity were working as processes within global economies. The selected works of video, installation, photography and performative works interspersed with durational performances questioned the experience of territorial boundaries in knowledge constructions about space and location and presented different forms of transitional or transnational interactions.

- *Short & Sharp*, Gallery 291, London

Participating artists were: Alex Spyropoulos, Alma Tischler, Canan Şenol, Charles Kriel, David Medalla, Dimitris Dokatzis, Eduardo Padilha, Elena Cologni, Ferhat Özgür, Foreign Investment, Group Sinestetico, Gulsen Bal, Igor Baskin, Ilias Marmaras, Mass Inc., Karl Ingar Røys, Kypros Kyprianou & Simon Hollington, Maya Bontzou, Servet Koçyiğit and Verina Gfader



My curatorial focus in *Short & Sharp* was to map issues of identity and space by considering representational dichotomies present as the result of dis-identification. The exhibition that resulted showed the work of artists or groups who had come together as a consequence of making work about their periodic dislocation(s) from their original place of birth.

2004

- *Tur reTur* - produced by *Border Crossing*, Kunstforening, Oslo
Catalogue: Norwegian, with an intro by Karl Ingar Røys (hand made – 100 edition only, 15x10.5 cm, 43 pages)

Participating artists were: Gulsen Bal, Elena Cologni, Karl Ingar Røys

In addition, there was a local artist participant: Hjørdis Kurås



Border Crossing - *Tur re Tur...*, 2004

(clockwise) Hjørdis Kurås, Elena Cologni, Karl Ingar Røys, Gulsen Bal

The focus of the exhibition *Tur reTur* - produced by *Border Crossing* aimed to focus on spatial vs. temporal disjunctures, drawing upon a variety of cultural materials regarding transformation and difference. The objective was to seek out possible strategies for the production of “locality” in order to articulate how it might be possible to transgress the boundaries of difference and identity. The aim in this exploration was to critique the dominant cultural representations and to open up a more pluralist existence of trans-culturality. We wanted to question whether trans-culturality was assumed not only as a construct for cultural formation but also as a value to be aspired to make counter-models imaginable for knowledge production and

as a means of retaining transformations of “demographic politics” and the politicisation of life.

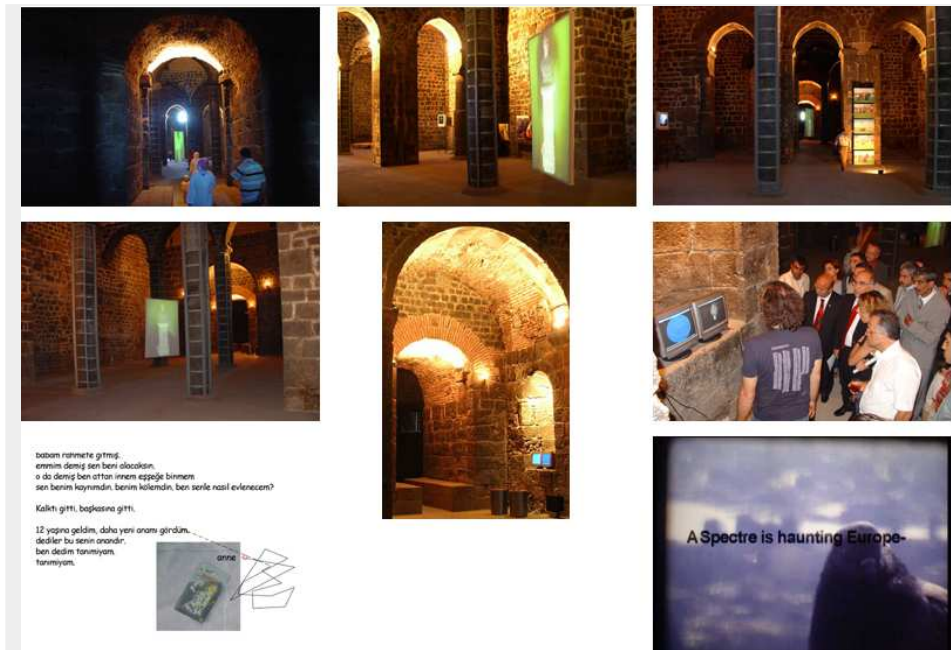
Key questions were addressed in artists’ talks.

Speakers: Gulsen Bal, Karl Ingar Røys and Hjørdis Kurås

2005

- *where It was, shall I be - wo es war, soll ich werden...*, Keçiburcu, Diyarbakır
Catalogue: English, with a curatorial intro by Gulsen Bal (hand made – 100 editions only, 15x10.5 cm, 43 pages)

Participating artists were: Cengiz Tekin, Charles Kriel, Dilek Winchester, Elena Cologni, Genco Gülan, Gulsen Bal, Kypros Kyprianou & Simon Hollington, Michalis Kokkoliadis and Turan Aksoy



where it was, shall I be/ wo es war, soll ich werden..., 2005

(clockwise from top) Cengiz Tekin, Charles Kriel, Dilek Winchester,
Elena Cologni, Genco Gülan, Gulsen Bal, Kypros Kyprianou & Simon
Hollington, Michalis Kokkoliadis, Turan Aksoy

where It was, shall I be - wo es war, soll ich werden... looked at both the flows and the spaces of encounter between the production of experimental sources for artistic practices, creating conceptual ruptures in order to find alternative positions and possibilities from which to look at Europe in different ways. The exhibition aimed to shift the perspective of confrontation between citizen subjects and migrants or artists and curators for the purpose of thinking otherwise about questions of cultural complexity and locating “difference of identity and difference” within European space relative to other spaces and vice versa.

Key questions were addressed in panel discussion.

Speakers: Gulsen Bal, Şener Özmen (artist/theoretician, Diyarbakır) and Ian Padgett

2006

- *territories of Duration - territorien auf Dauer*, Karşı Sanat, Istanbul
Catalogue: Turkish/English, with a curatorial intro by Gulsen Bal (hard cover, 11x25.5 cm, 47 pages)

Participating artists were: Cengiz Tekin, Dilek Winchester, Elena Cologni, Genco Gülan, Karl Ingar Røys, Nasan Tur, Shezad Dawood, Sophia Kosmaoglou and Turan Aksoy



territories of Duration / territorien auf Dauer..., 2006

(clockwise from top) Cengiz Tekin, Dilek Winchester, Elena Cologni,
Genco Gülan, Karl Ingar Røys,
Nasan Tur, Shezad Dawood, Turan Aksoy, Sophia Kosmaoglou

This group exhibition *territories of Duration – territorien auf Dauer* continued to explore the curatorial concern that brought various artistic responses together by asking where “borders” and “in-between spaces” interconnect in the context of a Europe to come. The issues derived from a continuation of the curatorial idea found in *where it was, shall I be – wo es war, soll ich werden...*, which took place in 2005 at Keçiburcu in Diyarbakır.

Key questions were addressed in panel discussion.

Speakers: Gulsen Bal, Ali Akay (curator/theoretician, Istanbul) and Petra Holzer (art critic, Vienna/Istanbul)

- *Semionauti I - produced by Border Crossing, Care/of, Fabbrica del Vapore, Milan*
Catalogue: Italian, with an intro by Elena Cologni (hand made – 100 edition only, 15x10.5 cm, 43 pages)

Participating curators/artists in this exhibition were: Elena Cologni who invited Helena Blaker, Karl Ingar Røys who invited Alban Muja, Gulsen Bal who invited Zeigam Azizov

In addition, there were two local artist participants: Annalisa Cattani and Darth



Border Crossing – Semionauti I..., 2006

(clockwise) Elena Cologni and Helena Blaker, Karl Ingar Røys and Alban Muja, Gulsen Bal and Zeigam Azizov, Annalisa Cattani and Darth

Working towards the goal of opening up and widening a discussion beyond boundaries, the project *Semionauti I - produced by Border Crossing* focused upon how to analyse migration in terms of cultural geography and how new forms of governance have arisen in relation to how the issue of migration is contained within European nation states contributing to multiplicities of subject-positions in art production.

Key questions were addressed in artist talk.

Speakers: Gulsen Bal, Annalisa Cattani, Elena Cologni and Helena Blaker

2007

- *Semionauti II - produced by Border Crossing*, Neon Gallery, Bologna

Participating curators/artists in this exhibition were: Elena Cologni who invited Helena Blaker, Karl Ingar Røys who invited Alban Muja, Gulsen Bal who invited Zeigam Azizov

In addition, there were two local artist participants: Annalisa Cattani and Darth



Border Crossing – Semionauti II..., 2007

(clockwise) Elena Cologni and Helena Blaker, Karl Ingar Røys and Alban Muja, Gulsen Bal and Zeigam Azizov, Annalisa Cattani and Darth

The key curatorial question in *Semionauti II* - produced by *Border Crossing* was built around: what is still ‘missing’ today in locations marked by trans-local and trans-national features within cultural geography?

In this instance, the issue with “becoming-other” emerged as a theme as the artists and curators sought to explore how forms of existence attain their autonomy at the

moment in which what lies beneath the surface of “existential territories” occurs or comes into being. The artworks mapped out different forms of “situational representation” and this was where an argument articulated by the curator Francesco Bonami’s became important. He argued (Johannesburg Biennale, 1997) that “otherness itself becomes a nomadic entity, a floating raft where contemporary culture survives the self-defeating idea of globalisation.” What does it mean to produce art in a condition of migrancy?

These key questions were addressed through round table panel discussions.

Speakers: Alban Muja, Annalisa Cattani, Karl Ingar Røys, Elena Cologni, Helena Blaker and Zeigam Azizov with contributors including: Amae Art Group (Ferrara), Pierpaolo Coro e Rita Cannarezza (artists, San Marino), Valentina Ciuffi (researcher, Bologna), Cristina Demaria (semiologist, Bologna), Simonetta Fadda (artist, Milano), Daria Filardo (curator, Firenze), Alessandra Galasso (curator, Milan), Massimo Marchetti (curator, Ferrara), Chiara Pergola (artist, Bologna), Elena Pirazzoli (researcher, Bologna), Cesare Pietroiusti (artist, Roma), Paola Sabatti Bassini (artist, Bergamo), Marco Vaglieri (artist, Milan).

SELECTED REVIEWS

- 25 Sep. 2001 **Epennitis** (Weekly news paper, Greek), Article with photographs heading: “What If? ” Stories from a Deserted House in Kifisia, Athens, p. 22
- 1 Oct. 2001 **Herald Tribune & Kathimerini** (Daily News Paper, English), “Conflict of Private and Public Life” An artist-run group project in an old abandoned house put forward new ways of looking at art, cultural diversity, Athens, p.13
- 5 Oct. 2001 **Athinorama** (Monthly art magazine, Greek) “London Calling”, Athens, p.78
- Nov. 2001 **Skala** (Monthly art magazine, Turkish), “What If?” reflection on choice, Istanbul, p.68
- 8 May 2002 **Avrupa** (Weekly news paper, Turkish), Three Cities and One Exhibition: “What If”, by Kemal Erdemol, London, p. 9
- May 2002 **Arredamento - Mimarlik Dergisi** (Monthly art magazine, Turkish), “What If?”..., Istanbul, p.3
- May 2002 **Skala** (Monthly art magazine, Turkish), “What If?” when a contemporary art exhibition being talked of ..., by Ferhat Özgür, Istanbul, p.92
- 6 May 2002 **Radikal** (Daily Turkish News Paper, Turkish), ‘A Splendid Cultural Environment!’, by Beral Madra, Istanbul, p.15

2 June 2002 **Turkish Daily News** (Daily Turkish News Paper, Turkish), “Nomadic Reflections” – a contemporary Art Exhibit, Istanbul, p.14

4 June 2002 **Radikal** (Daily Turkish News Paper), “A Contemporary Art Exhibition” in Bandırma, Istanbul, p.15

6 June 2002 **Cumhuriyet** (Daily Turkish News Paper), “Nomadic Reflections” in Bandırma, Istanbul, p.18

6 June 2002 **Milliyet** (Daily Turkish News Paper, Turkish), “Cultural Differences” by A. Sönmez, Istanbul, p.1121

12 July 2002 **Milliyet** (Daily Turkish News Paper, Turkish), “A Curator like Vialli” by A. Sönmez, Istanbul, p.12

Nov. 2002 **Sanat Dünyamız** (Quarterly Art Magazine, Turkish), Surveillance and Self-Agency: “Eyeing the Other” by Ian Padgett, Istanbul, p.98

Jan 2003 **Arkitera**, 291 Gallery – “Kesin/Keskin” by Özlem Özyurt, Istanbul, p.5

28 Jan. 2003 **Cumhuriyet** (Daily Turkish National News Paper, Turkish), Curated by Gulsen Bal, by Egemen Berköz, Istanbul, p.15

Feb. 2003 **Laminart** (Monthly Art & Design magazine, Turkish), ‘Short / Sharp’ an interview by Hülya Küpçüoğlu, Istanbul, p.45

Feb. 2003 **Sanat Dünyamız** (Quarterly Art Magazine, Turkish), ‘Images we are living in ...’, Istanbul, p.89

28 January - 21 March 2003 **Direction 2003** (CD ROM format) by Clare Groom, London

January 2003 **Sanat Yıllığı** (Art’s Annual, Turkish), “What If?” reflection on living difference across..., by Ferhat Özgür and “Nomadic Reflections” by Ian Padgett, Istanbul, p.34

27 August 2003 **Neues Deutschland** (Daily German National News Paper, German), ‘Modern – und wild gemixt, 100 Künstler bei Londoner Biennale Pollinations’ by Almut Schröter, Berlin, p.17

29 August 2003 **Zeit** (Daily German National News Paper, German), London Biennale Pollinations..., Berlin, p.14

September 2003 **Kultura Extra** (German), London Biennale Pollinations “Changing Channels”..., online

18 Feb 2004 **El Pais** (Daily Spanish National News Paper, Spanish), “Balkan Wars...”, Madrid, p.16

23 Feb 2004 **Cultura Terra** (Spanish), “Hola Grecia”, online

17 Feb 2004 **digitale medien** (German), “The Making of Balkan Wars: The Game”, online

27 Aug 2004 **Kunst Oslo** (Daily Norwegian National News Paper, Norwegian), “Utstillingsåpning Oslo Kunstforening”, Oslo, p.4

2 Sep 2004 **Åpningsfest Oslo Kunst** (Monthly Norwegian Art News Paper, Norwegian), Border Crossing - tur re tur, Oslo, p.19

3 Sep 2004 **Aftenposten** (Daily Norwegian National News Paper, Norwegian),
 “Kunst På Tvers” by Mange Grenser, Oslo, p.11
 5 October 2005 **Birgün** (Daily National Newspaper, Turkish), “Herhangi Yerde” by
 Erden Kosova, Istanbul, p.17
 22 Sept 2005 **Turkish Daily News** (Daily Turkish National News Paper, Turkish),
 “Exhibition in Diyarbakır questions meaning of Europe” by Yasemin Gürkan, Ankara,
 p.2
 March 2006 **NY Arts Magazine** (Monthly Art magazine, English), “Semionauti” by
 Stefano Pasquini, New York, p.21
 June 2006 **Mute Magazine** (English), Negotiating the In-Between? by Karen Edwin,
 online
 May 2007 **Hillsider** (Monthly Art & Culture magazine, Turkish), What I See in the
 Mirror by Rana Korgul, Istanbul, p. 5
 June 2007 **Sanat Dünyamız** (Monthly Art magazine, Turkish), “Not I” by Zeigam
 Azizov, Istanbul, p.71
 June 2007 **Beaux Arts** (Monthly Art & Culture magazine, French), Dialogues
 Mediterraneens by Fabrice Bousteau, Paris, p. 5
 29.08.07 **Le Monde** (Daily French National News Paper, French), “Ville du string”,
 Saint-Tropez peine à devenir ville de culture by Emmanuelle Lequeux, Paris, p.18

SELECETED BROADCAST REVIEWS

15 Feb. 2001 **BBC World Service**, “Turkish Artist Living in London”, Exhibition
 review, A. Duffrene, London
 23 Sep. 2001 **ANT1 TV** (Greek TV Channel), News - exhibition reviews, Athens
 8 April 2002 **TRT – Foreign Broadcast, The Voice of Turkey** (National weekly art
 and culture TV program), Exhibition review with Rıza Ece, Ankara
 9 April 2002 **TV8, National TV Channel**, Exhibition review with Öznur Kırgız,
 Ankara

SELECTED PUBLICATIONS by Gulsen Bal

Published papers and projects specifically related to the thesis produced during the registration period (2001-2007).

- Spring 2001 **Us** – quarterly magazine, on art, culture, politics and media, *Repeated Images in the Metaphysics of Copy*, Istanbul, p.82
Language: Turkish
Publisher: ISCAM

This article explored how the production of objects gives way to “a growing multitude of image-objects” whose immediate reality is their symbolic function as image, within an augmented real (an idealised simulation). This is discussed through the dualism of virtual/material within the phenomenon of simulacra, concentrating on how an absence is simulated and where the “real” is nothing but the “same”.

- Sept.2002 **Rh⁺ Sanat** – bi-monthly contemporary art magazine, 1st issue, *Cities, Countries, Border(s)less ...* – a review on London Biennale, Manifesta 4 and Documenta 11, Istanbul, p.25
Language: Turkish
Publisher: MAS Matbaacılık

I examined these exhibitions as different forms of institutional curatorial practices within an epistemological canon of curating. The article goes on to examine alternative approaches in exhibition-making in which different curatorial models are compared within demographics and geographies that describe[s] and trace[s] the artistic practice and incorporates another practice – the curatorial work – as a form of self-contextualisation.

- May 2003 **Rh⁺ Sanat** - Bi-monthly Contemporary Art Magazine, 5th Issue, *The Eyes Don't Have It: Ways of Self Reflexive Discourse*, Istanbul, p.73

Language: Turkish
Publisher: MAS Matbaacılık

In this article I tried to examine the notions of the representational dichotomies underpinning the ontological opposition between “virtual reality” and the “reality of the virtual” in the discursive space of the “being” and the “real” with attention given to the theoretical issues which arise from the possibilities and limitations of this in the realm of art practice.

- Nov.2003 **Rh⁺ Sanat** – bi-monthly contemporary art magazine, 7th issue, *You Can Never Come Out Of There* – mirrors, duplications, reflections/refractions – a warped sense of time and space..., Istanbul, p. 74
Language: Turkish
Publisher: MAS Matbaacılık

In this reading, I tried to explore Baudrillard’s work in *Simulacra and Simulation* and his notions of “copy” and “original”. I started to examine where reproductions – copies and simulacra – of the real were and question these ideas in art production according to his theories.

- Nov. 2003 **Anadolu University** – a quarterly academic referee journal, *A Questioning Of the Space In Between*, Eskişehir, p. 37
Language: Turkish
Publisher: Eskişehir Üniversitesi

In this article I dealt with the notion of what was constructed “at the edge” when one tries to identify a relationship between the present structure and the structure to come where network creativity is considered important. This question arose through a consideration of how in the articulation of “situational representation” and the possibilities of “transformative potential” nothing has taken place but what has been emphasized is the place of in-between-ness.

- March 2004 **Rh⁺ Sanat** – bi-monthly contemporary art magazine, 9nd issue, *The Making of Balkan Wars: The Game*, Istanbul, p.51
Language: Turkish
Publisher: MAS Matbaacılık

This interview with Ilias Marmaras and Daphne Dragona was conducted to address

the space of production within video games that exist as a void when compared to real material productive forces, and ultimately have no connection to reality. The article pursued how the boundary between the image and simulation breaks down. There is instead an unavoidable dynamic fluxus of continuous relocations that substitute for the procedures of certain interactions, and the notion of a chaotic itinerancy is implied: the forces in play characterise the transformation of the possible into the real in terms of a rhizomic marking.

- May 2004 **Rh⁺ Sanat** – bi-monthly contemporary art magazine, 10th issue, *Rupture in Disembodied Multiplicity*, Istanbul, p.11
Language: Turkish
Publisher: MAS Matbaacılık

This article argues through the boundaries that define representation and seeks to identify not how things are, but rather a space of possibilities within a “narrative” structure. Here, I raised the question: how we can define the switch between “subject” and “object” in the midst of art production.

- July 2004 **Rh⁺ Sanat** – bi-monthly contemporary art magazine, 14th issue, *Artists Favourites- Act I and Act II*, Istanbul, p.74
Language: Turkish
Publisher: MAS Matbaacılık

This article was written to explore the institutional critique of the 1990s and a re-politicised art practice in Europe that shows us a variety of tendencies informing artistic strategies with a “new” curatorial methodology that has moved towards more performative and dialogical model of curating. This was related to the question: how shall we see the texture and the tone of the curator’s voice? The voice it welcomes or excludes...

- Dec. 2004 **Rh⁺ Sanat** – bi-monthly contemporary art magazine, 15th issue, *I’ll be your Mirror*, Istanbul, p.52
Language: Turkish
Publisher: MAS Matbaacılık

In this article I explore how we define the political and/or social dimension of art with the aim of seeking a return to “politics” where the question of what is political can be shown within creative practice. This was problematised within the question of: what are the elements that traverse art and its politics? And furthermore, how shall we read the production of subjectivity that posits itself in plurality and/or multiplicity as a mode of intensity in its actuality?

- Feb. 2005 **Rh⁺ Sanat** – bi-monthly contemporary art magazine, 17th issue, *Who, When, Where?*, Istanbul, p.13
Language: Turkish
Publisher: MAS Matbaacılık

This article was written as a search for a creative moment in the encounter with an art object that goes beyond representation. I tried to address the hidden boundaries within art practice which has its own politics of production and point towards new forms of complexity, in which our encounter could remain both decentralised and relational.

- June 2005 **Sanat Dünyamız**, quarterly art magazine, issue: 95, *Developing the Negative?*, Istanbul, p. 115
Language: Turkish
Publisher: Koç, Kredi Kültür Sanat Yayıncılık

This article examines what constitutes the Balkans as a geographical and imaginative crossroads constructed at the border of conflictual zones and formed as one in the successive European’s constructions of Others-ness.

This is also presented at the **ICA**, *Philosophy Overlooked!*

<http://www.ica.org.uk/The%20Philosophy%20of%20the%20Overlooked%20Part%202%3A%20Hesitation+9858.twl>

also refer to: <http://www.londonconsortium.com/category/lectures>

- July 2005 **Rh⁺ Sanat** – bi-monthly contemporary art magazine, 21st issue, *Rethinking of Everyday Life*, Istanbul, p.46
Language: Turkish

In this article I wrote about what establishes “*totalising systems of power*” and how these are located even within emerging spaces where the concept of a new and

networked culture introduces attempts to question its metaphorical existence and rhetoric construction. My argument introduced the idea of an incomplete open system in contrast to static structures in order to move against/beyond a politics of representation.

- Sept. 2005 **Rh⁺ Sanat** – bi-monthly contemporary art magazine, 23rd issue, *Revival of Essential Values*, p. 72, Istanbul, p. 61
Language: Turkish
Publisher: MAS Matbaacılık

The issue here was to examine ways of reflecting on different conceptions of life and a depiction of living systems in elevating the regional and traditional cultural values into both universal and contemporary levels of understanding while respecting the residual origins of their roots.

- Sept. 2005 **Sanat Dünyamız** – quarterly art magazine, issue: 96, *Interactive Integrated Media: in Conversation with Lan Franco Acetti*, Istanbul, p. 90
Language: Turkish/English
Publisher: Koç Kredi Kültür Sanat Yayıncılık

The conversation I set up was carried out to explore the digital medium in all its complexity and diversity in the formula of “*interactive integrated media*”. This is considered to be a process of hybridisation between media in a fine art context and its applications in a technological and deterministic entity that bind together a meta-media structure and all its diverse technological components.

This is also presented at **MIT 3: Television in Transition**

<http://web.mit.edu/cms/mit3/subs/agenda.html>

- Nov. 2005 **Rh⁺ Sanat** – bi-monthly contemporary art magazine, 25th issue, *Open Systems*, Istanbul, p. 52
Language: Turkish
Publisher: MAS Matbaacılık

In this article I dealt with the crisis of representation over a time period from the beginning of the 1960s to the mid-to-late 1970s with the hope that that would help to explain the relationship of art production to specific geopolitical locations and to

rethink the modes of politically responsive art “*systems*” as a projection of a global cognitive mapping.

- March 2006 **ISEA** (Inter-Society for the Electronic Arts), Issue 102, *a passage from “virtual one” or “being as the actual multiple*, online
Language: English
<http://www.isea-web.org/inl/inl102.html>
Further information about the ISEA2006 Symposium and ZeroOne San Jose Festival can be found at <http://01sj.org>
also refer to:
<http://webbiennial.org/symposium/panel1.htm>

One of the things that is very current as a feature of new-media art, as we all know, is a fluent transition between different manifestations, which can take on new meanings in multiple context re-configurations: particularly a passage from Being as the virtual One to being as both actual and multiple. Here I wrote about the dynamics used in ‘Virtual Biennial: A Biennial without a City,’ ‘The Representation Problem of the Web’ and ‘Open Exhibition Model.’

- April 2006 **Mute** – Culture and Politics After Net, *Mapping the Shifting Borders*, online
Language: English
http://www.metamute.org/mapping_the_shifting_borders_beyond_zero_points

In this article, I tried to cover the issues within a context of visibility and/or invisibility of the culturally specific conditions in the midst of the former so-called Eastern Block. This is of particular relevance in the context of the move towards an enlarged European community and a regrouping of a new Europe, because when one focuses on new media art, one finds a new aesthetic constitution for its political potentialities.

This is also published in:

Book: **New-Media Technology, Science and Politics**, Edited by Marina Grižinić and Tanja Velagić, Vienna, p. 257

Language: English

Publisher: Löcker

- March 2006 **:seconds**, Issue 01, *Global Doubt*, online

Language: English

<http://www.slashseconds.org/issues/001/001/articles/gbal/index.php>

This text developed in the format of conversation to bring diverse and critical approaches on the basis of how to engage in explicitly social forms of art making. This is derived from what Felix Gonzalez-Torres says “as we know aesthetics are politics. They’re not even about politics, they are politics”.

- Sept. 2006 **Mute** – Culture and Politics After Net, *A Piece of Sky Is Missing!* online
Language: English
http://www.metamute.org/in_conversation_with_guy_brett

This conversation with Guy Brett addressed how curatorial practice is now exercised beyond its traditional role in the white cube and considers how this has replaced the archetypal format in exhibition-making today beyond global and local interests.

This is also published in:

:/seconds, Issue 03, online

Language: English

<http://www.slashseconds.org/issues/001/003/articles/gbrett/index.php>

Sanat Dünyamız – quarterly art magazine, issue 98, spring 2006, p.198

Language: Turkish/English

Publisher: Koç, Kredi Kültür Sanat Yayıncılık

- Sept-Dec. 2006 **Afterimage** – a bi-monthly magazine devoted to media art and cultural criticism for the photography, film, video and visual book community, special issue on art and activism, volume: 34, *Uncompromising Hostility*, NY, p. 48
Language: English
Publisher: Rochester, Visual Studies

The text *Uncompromising Hostility* took the form of conversation that focused on the engagement of the artistic practice with society during the war on terror in its reflection of the politics of 9/11. In particular, the issues of multiculturalism, transnationalism and interfaith dialogues are addressed within an artistic journey.

This is also published in:

:/seconds, Issue 04, online

<http://www.slashseconds.org/issues/001/004/articles/gbal/index.php>

- Oct. 2007 **Third Text**, Issue 82, *Strangers with Angelic Faces*, London, p.619
Language: English
Publisher: Routledge

I explored the notion of “existential territories” encircling the place of the “stranger” and how particular forms of “stranger” have been engaged within a certain forms of representation. The interpretations of and responses to the “stranger” endorse a view that divides the world into “us” and “them” dichotomies but this masks the diversity and difference within the “us” and “them” and I explored how ambiguity can become a “disruptive force”, and sought to capture the danger of turning into a monstrous “other”.

- Feb. 2007 **ART Margins** – Contemporary Central & Eastern European Visual Culture, *When Unavoidable Knocks on the Door*, online
Language: English
<http://www.artmargins.com/index.php/archive/144-when-the-unavoidable-knocks-at-the-door>

In seeking to identify different forms of engagement in creative practice as well as self-organised curatorial methodologies, I decided to take an active part in an odyssey within and/or across cultural boundaries. The journey started in Ljubljana and ended in Sarajevo; the opportunity took place within the project Lost Highway Expedition (LHE). The practice of traversing topological space or multiplicity provokes an encounter with a range of different situations, some known through repetition, others marked by difference. This movement between sameness and difference is traced by examining a series of encounters containing different engagements in creative practice that aimed to bring together the creative moment of the encounters described as an event.

- Sept. 2007 **Toplumbilim** – special issue on visual culture, issue 22, *Settled in mobility?*, Istanbul, p.125
Language: Turkish/English
Publisher: Bağlam Yayınları

In this article, I tried to analyse the culturally specific conditions within the new Europe, coded as the “East reading East” through focusing on shifting modalities. By problematising the “transitory character” of Eastern Europe within new forms of articulation, I looked into a discursive space that produces a reality in which “there is no state in Europe” beyond its borders.

BOOKS EDITED by Gulsen Bal

- **Third Text Magazine, Special issue on Turkey: ‘The Space of Min(d)field’** ,
Volume 22 - Issue 1/ **Türkiye’de “Dün-Bugün” Dönüşümleri**

Third Text Magazine, Special issue on Turkey: ‘The Space of Min(d)field’

Language: English

Publisher: Routledge

ISSN: 0952-8822

Türkiye’de “Dün-Bugün” Dönüşümleri

Language: Turkish

Publisher: Taylor & Francis Inc. publication

ISBN: 978-605-105-000-3

I was the commissioning editor for this special issue and I wrote a short introduction to the volume. Without doubt the internal political situation in Turkey today can be said to be sensitive. This special issue is a key to unpicking an intricate fabric of discourse affirmed within what I might call a min(d)field-space of questions which concern ‘globally’ emergent situations and which also linger over traces of the ‘localisable’ that make and reflect complex relational powers. This special issue on Turkey aimed to provide a dynamic ground for the world to meet, learn, listen and debate in many ways, tracing affinities and differences in a condensed, eventful journey towards the sphere of creative practice within its geopolitical discourse.

CONTENT:

Insight: The Disputed Urge to Surge, Editorial by Gulsen Bal; **The End of the ‘New’ as we know it: post-1990 and the ‘New’ Beginnings in Turkish Culture** by

Hasan Bülent Kahraman; **The Nation-Form** by Mahmut Mutman; **Dear Europe, Dear Turkey: Why Are You Making Us So Depressed?** by Kevin Robins; **The Hot Spot of Global Art: Istanbul Contemporary Art Scene and Its Socio-Political and Cultural Conditions and Practices** by Beral Madra; **Threads of Progress Adhering to Modern Art in Turkey** by Ali Akay (Translation from Turkish to English: Nusret Polat); **Parrhesiatic Games in Turkish Art Scene** by Süreyya Evren; **Plan and Conflict: Networked Istanbul** by Peter Mörténböck & Helge Mooshammer; **Art on the Line** by Şener Özmen (Translation from Turkish to English: Liz E. Amado); **Bordering the Island** by Nermin Saybaşı; **Wordly Istanbul** by Asu Aksoy

- **Gone City**

Gone City

Language: German

Publisher: Bucher Verlag, 2008

ISBN: 978-3-902612-82-3

With a contribution of a collaborative text with Erden Kosova:

Algebra der Bewegung

The book came out with an intention of exploring/ unfolding the issues of ‘tomorrow’ and offering a proliferation of approaches in extension of the project *Nobodies Story*. This was established by looking into various journeys which forced long-hidden secrets into the open from emerging trends within physical mobility to other kinds of flows informing new ways of inhabiting and experiencing space in different localities. This also mapped out the potentiality of “becoming beside oneself” where the production of culture’s space/place laid at the door of ‘other’ worlds in motion.

The main focal point of this engagement centred on the paradigm of the potentiality of the space and the structure within an inter-disciplinary creative realm manifested in different creative practice.

CONFERENCES & PANELS as invited guest

- April 2001 Central Saint Martins College of Art & Design, Research Seminar, *Paradox of the Sign*, London
- Dec. 2001 Central Saint Martins College of Art & Design, Research Seminar, *The Complexity of the Exhibition in Curatorial Processes*, London
- Feb. 2002 The London Institute, Research Seminar, *Difference and Repetition*, London
- Feb. 2003 The London Institute, Research Seminar, *Eyeing the Other*, London
- Oct. 2003 Yapı Kredi Kültür Merkezi, Panel discussion with Elena Cologni, questioning the effect of inversion in the subject/object relations in art practice, Istanbul
- Feb. 2004 IFEMA - 1st International Visual Studies Conference, Visual Studies in the 21st Century, *Performing 'Self' Reflexive Discourse*, Madrid
- Sept. 2005 ICA, Talk: *A Long Journey Eastward*, London
- Sept. 2006 Swansea College of Art & Design, *Engaging Baudrillard*, Swansea
- July 2006 Greenwich University, *The work of Gilles Deleuze*, London
- Oct. 2006 ICA, *The Philosophy of the Overlooked*, London
- Sept. 2007 Visual and Cultural Research Centre, *Curatorial Translation*, Skopje

TALKS, PANEL & CONFERENCES ORGANISED AND MANAGED by Gulsen Bal as part of the curatorial activities

- Sep. 2001 “What If?” *reflection on choice*, Appartment Gallery, Athens

I organised a talk on visibility and invisibility of locations and its reflection on the art practice as an extension of the exhibition.

Speakers:

Gulsen Bal, Vasilios Doupas (director, Appartment Gallery) and Andrea Gilbert (curator/art critic, Deste Foundation)

40 people attended.

- April 2002 “*What If*”, *reflection on living across difference*, Painting&Sculpture Museum Conference Hall, Ankara

I organised a conference on the subject of Representations of the Other as an extension of the exhibition. The focus was related to bringing certain discourse on surface and signifying practices to come out for exclusions that remain open to the trace of the other, the art of immigrations.

Speakers:

Gulsen Bal, Beral Madra (art critic/curator, Istanbul), Jale Erzen (art critic, Ankara) and Deborah Semel (art critic, NY)

90 people attended.

- June 2002 *Nomadic Reflections*, International Bandırma Arts Festival Hall, Bandırma

I organised a talk on the subject of the epistemological approach of the impact of transitional forces in the application of installation art as an extension of the exhibition.

Speakers:

Gulsen Bal, Abdülkadir Günyaz (art critic, Istanbul) and Ian Padgett

50 people attended.

- Oct. 2004 *Border Crossing - Tur reTur*, Kunstforening, Oslo

I organised an artist’s talk as an extension of the exhibition.

Speakers:

Gulsen Bal, Hjørdis Kurås and Karl Ingar Røys

20 people attended.

- Sept. 2005 *Dialogue:s*, Diyarbakır Sanat Merkezi, Diyarbakır

I organised a talk on the subject of a journey towards revealing the spaces of the ‘in-between’ as an extension of the exhibition *where It was, shall I be - wo es war, soll ich werden...*

Speakers:

Gulsen Bal, Şener Özmen (artist/theoretician, Diyarbakır) and Ian Padgett

50 people attended.

- Oct. 2005 *Engaging Im-Possible*, Central Saint Martins, London

I organised a day conference on the subject of questioning/identifying what practice mode of research means.

Speakers:

Prof. Malcom Le Grice (artist/academician, London), Christian Nold (artist, London), Greg Sholette, Evi Baniotopoulos (curator, Athens), Warren Neidich (artist, London), Sissu Tarka (artist/curator, Vienna), Sachindra Nath (artist, London), David Garcia (artist/academician, London), Simon Biggs (artist/academician, London) and Lanfranco Aceti (artist, Milan)

70 people attended.

- May 2006 Accademia Brera di Belle Arti, *Modus Operandi*, Milan

I organised a panel on the subject of artistic strategies and the mechanisms in exhibition making today.

Speakers:

Gulsen Bal, Annalisa Cattani, Elena Cologni and Helena Blaker

20 people attended.

- May 2006 *Semionauti I - produced by Border Crossing*, Care/of, Fabbrica del Vapore, Milan

I organised a discussion, parallel to the exhibition, which was focused upon how to analyze migration in terms of cultural geography and how the new forms of governance as an extension of the exhibition.

Speakers:

Gulsen Bal, Annalisa Cattani, Elena Cologni and Helena Blaker

30 people attended.

- June 2006 *territories of Duration - territorien auf Dauer*, Karşı Sanat, Istanbul

I organised a panel discussion on the subject of the location of emergence and temporary zones as an extension of the exhibition.

Speakers:

Gulsen Bal, Ali Akay (curator/theoretician, Istanbul) and Petra Holzer (art critic, Vienna/Istanbul)

35 people attended.

- Sep. 2007 *Semionauti II* - produced by *Border Crossing*, Neon Gallery, Bologna

I organised a panel on the subject border crossing phenomena part of the *Border Crossing*'s exhibition. The pattern was to invite a local artist and theorist to set up a dialogue with us as the artist/curator.

Speakers:

Alban Muja, Annalisa Cattani, Karl Ingar Røys, Elena Cologni, Helena Blaker and Zeigam Azizov with contributors including: Amae Art Group (Ferrara), Pierpaolo Coro e Rita Cannarezza (artists, San Marino), Valentina Ciuffi (researcher, Bologna), Cristina Demaria (semiologist, Bologna), Simonetta Fadda (artist, Milan), Daria Filardo (curator, Firenze), Alessandra Galasso (curator, Milan), Massimo Marchetti (curator, Ferrara), Chiara Pergola (artist, Bologna), Elena Pirazzoli (researcher, Bologna), Cesare Pietroiusti (artist, Roma), Paola Sabatti Bassini (artist, Bergamo), Marco Vaglieri (artist, Milan).

50 people attended.